

Forget the obits — newspapers aren't dead, they're being reinvented p10

Lennar faces liquefaction and other meltdowns p14

GUARDIAN

DECEMBER 31, 2008 - JANUARY 6, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 14 • FREE



The year in film

Starring: the bromance. With: the political biopic, economic-crisis cinema, guilty-pleasure musicals, superheroes, Swedish vampires, and more! Our critics reflect on 2008 p39

Male bonding: James Franco and Seth Rogen in *Pineapple Express* | PHOTO BY DALE ROBINETTE

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

I was going to do New Year's resolutions this week. I got started: turn the cell phone volume down when the kids are in the car and Aaron Peskin is on the line. ("That man sure does like to use the f-word when he talks about PG&E," my nine-year old noted this fall.) Stop shouting "Yo, asshole!" when cars come too close to my bicycle. (I know I can be way more creative and foul-mouthed than that.) Return Gavin Newsom's phone calls. (Hey, the poor guy must be lonely.)

But really, it's not all about me. So instead, in honor of the end of the Bush Years and in the hope of a 2009 we can all be proud of, here are some things I would like to see other people do:

I would like to see the California Legislature and US Congress raise the gas tax enough to bring the price to about \$3 a gallon, making sure SUVs remain unattractive forever.

I would like to see the new progressives on the San Francisco Board of Supervisors make open government a real priority; I would like to stop having to fight to get even routine information out of City Hall. I would like everyone in public office to read Bob Herbert's column in Dec. 27's *The New York Times* and understand that one reason FDR was successful with the New Deal was that he understood the importance of restoring faith in government; transparency, accountability, and oversight were a central part of the package.

I would like Anchor Steam to start making a light beer.

I would like someone to get Wi-fi installed at City Hall.

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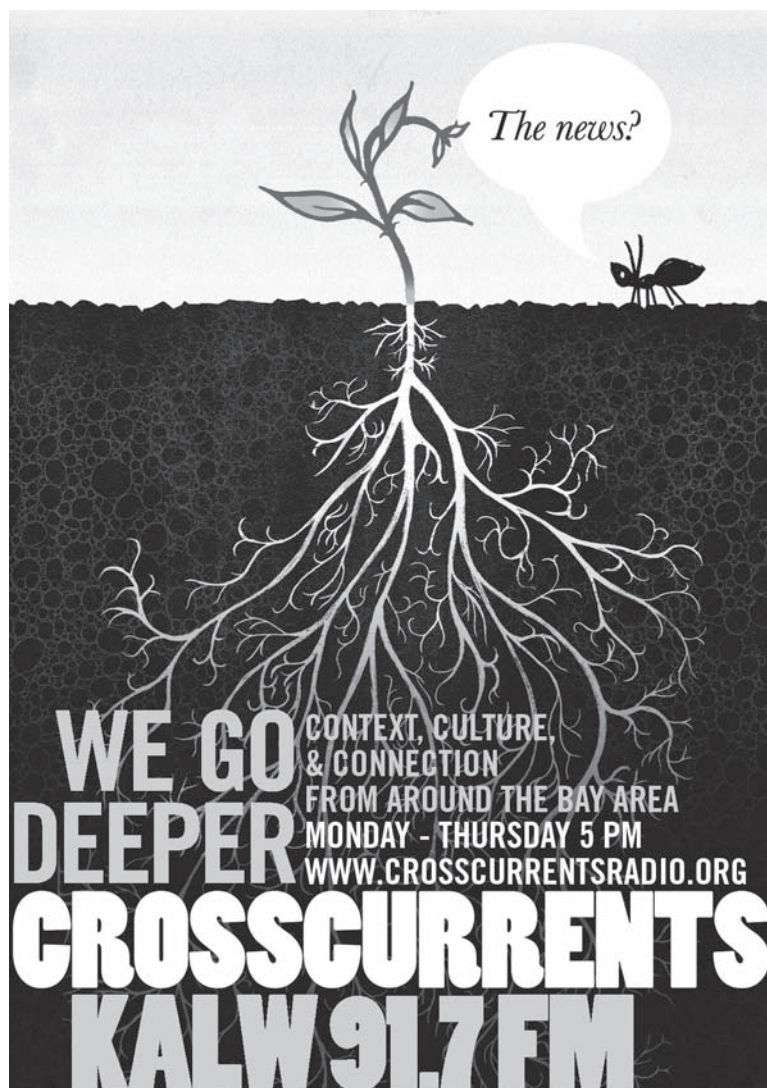
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This exhibition is organized by the Fine Arts Museums of San Francisco and the Montreal Museum of Fine Arts, in collaboration with the Pierre Bergé–Yves Saint Laurent Fondation.

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Image: Yves Saint Laurent, *Marina Schiano in Evening Gown*, Fall-Winter 1970. © The Estate of Jeanloup Sieff.

de Young 

12.31.08

Mayor Newsom's YouTube hypocrisy

By Kimo Crossman

OPINION Mayor Gavin Newsom's "State of the City" YouTube fiasco — in which city SFGTV employees helped create 7.5 hours of non-mandated programming — is complete hypocrisy.

While the mayor touts technology and transparency of his efforts, he has opposed using available technology to broaden access to public meetings in City Hall, even though that is now mandated under the Sunshine Ordinance. Why are we getting Internet speechifying, rather than transparent access to City Hall meetings?

If you've ever wanted to listen in on what are now essentially secret, backroom policy discussions and decisions being made in San Francisco's City Hall, you're not alone.

If you've ever imagined being able to hear those conversations — while you're sitting at home or in your office, during your drive to work, while on Muni/BART, enjoying a java in your favorite café, or really anywhere — the technology is already in place. You could use your iPod or MP3 player, or listen to a podcast, similar to using Books on Tape.

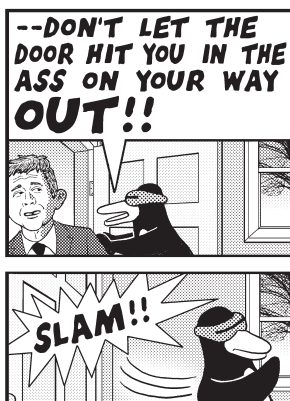
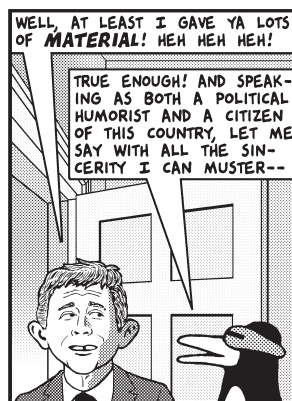
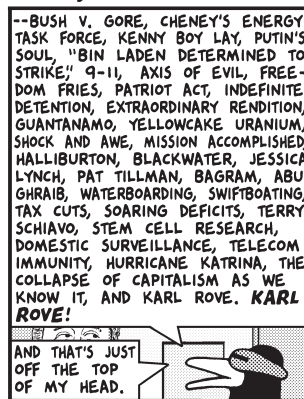
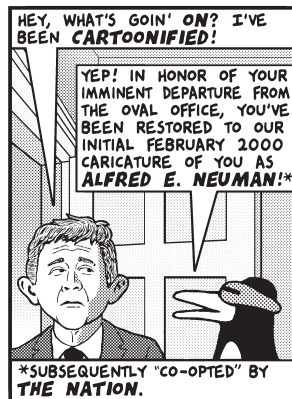
Right now only about 30 of the 80-plus regular City Hall meetings are televised and posted online for on-demand or downloaded viewing. Some of the remaining 50-plus meetings are at least audiotaped, but they require awkward and costly procedures to obtain them.

In an effort to increase transparency of San Francisco's government, Sup. Ross Mirkarimi introduced legislation earlier this year to expand the recording mandate and require online posting within 72 hours after a meeting. Currently only policy bodies must audiotape their meetings, but Mirkarimi's mandate extended the recording requirement to other City Hall agency and departmental hearings, and to lesser-known passive

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THIS MODERN WORLD

by TOM TOMORROW



The next board president

EDITORIAL We've had our fights with Aaron Peskin. He's been on the wrong side of some key votes and issues, and he's had a penchant for political games. But on balance, he's been a good Board of Supervisors president. He made sure that progressives controlled the Budget Committee; he kept legislation on track; he helped put together the votes for good bills (and made sure that bad ones died) — and perhaps most important, he established himself as the leader of the loyal opposition, the person who took the front role in fighting the worst ideas of Mayor Gavin Newsom.

That's a crucial role at a time when the mayor's office is foundering, when the chief executive is thinking more about his political future than the city's present problems, and when the center of policy leadership in San Francisco has shifted from the mayor to the board. It's a job that requires experience and political acumen. And since the progressives fought mightily to keep a majority on the board, the top job simply must go to one of

the six solid progressives who will be sworn into office Jan. 8.

Our clear choice is Sup. Ross Mirkarimi. He's compiled an excellent record in his first term, crafting environmental legislation (like the ban on plastic bags), leading the community choice aggregation (CCA) effort, and pushing effective, progressive approaches to crime. He has a long, distinguished record as an activist and organizer, running campaigns for sunshine and public power and for Terence Hallinan for district attorney and Matt Gonzalez for mayor. He devoted most of his first term to district and a few citywide issues and hasn't done as much as some other supervisors to build his own political constituency on the board, so as president, he'd have to make an effort to help his colleagues promote their own legislation. He's made no secret of his interest in running for mayor in three years, and he would have to make sure that his ambitions didn't overwhelm his ability to keep good working relations with potential opponents on the board.

But he's shown in his dealings with the police, the community, and the mayor's office around crime in the Western Addition that he can be a forceful advocate and work toward effective consensus at the same time. And he's well situated to lead the progressive coalition in developing its own agenda.

Mirkarimi would appoint good committees, make sure that the Local Agency Formation Commission (the center of public power efforts and the only agency focusing on the city's alarming lack of an energy policy) remains in place (with strong leadership), and have no trouble standing up to the mayor. The progressives on the board should support him.

However, that's not as simple a prospect as it ought to be. Sup. Chris Daly, who claims he is still angry at Mirkarimi for one vote on one bill several years ago, has told us he wants to see someone else elected board president. That's foolish, and Daly ought to back off and support the most experienced progressive for the

CONTINUES ON PAGE 7 >>

Why are we getting Internet speechifying, rather than transparent access to City Hall meetings?

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LETTERS

A NOTE TO OBAMA

President Obama:

I am a gay activist and progressive, and voted for you — in good faith, of course, believing that you would begin to include gay people at the table along with other long-suffering minorities. My expectation was most reasonable for a Democratic politician: in spite of being against gay marriage, I hoped you would denounce the unbridled homophobic vitriol from the fundamentalist faction that has been plaguing our nation for at least two decades.

You could have selected any person of the cloth to open your historic inauguration to represent the inclusive unity you so frequently espouse. Among these choices for the opening prayer number many ministers, preachers, reverends, and priests who do not vociferate anti-gay vitriol from the pulpit. Instead you chose a most divisive fundamentalist ... one who utters the most vulgar and hateful words against our sexual minority citizens.

For a man of great intelligence (as you clearly are), I'm sure you fully realize the implications of your choice. In fact, your unfortunate selection gives tacit approval for fag bashers to increase their attacks against sexual minorities in spite of our Constitution's mandate to keep church and state separate, and to protect any minority from majority attack.

Ezekiel J. Krahlin
San Francisco

COMMENTS FROM SFBG.COM

ON "SENTENCED TO RAPE," 12/24/08

Caretwo writes: Excitement delirium, hysteria, and post-traumatic stress disorder result when chronic assaults occur. Very few victims are believed. Each and every area of prison can and must be secured with audio and video surveillance. There is no excuse for inappropriate physical or psychological misconduct by any prison personnel. When a human

CONTINUES ON PAGE 7 >>

Energy 92.7 and AT&T are Honoring The People Of The Bay Who Raise The Bar In The Community.

Leslie is the founder and director of the Peter Pan Foundation. Through her non-profit she teaches philanthropy through the arts by putting on musicals with teens to raise money for the Children's Hospital Oakland. Over the past few years the Peter Pan Foundation has raised more than \$40,000 for the hospital.

Leslie's tireless efforts and unwavering dedication to her students has brought out the best in hundreds of teens and their families. And that's why Leslie Noel is this week's AT&T Spotlight Community Hero. Energy 92.7 and AT&T will donate \$500 to the Peter Pan Foundation.

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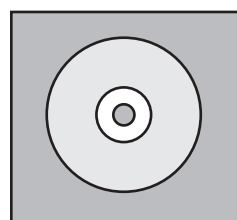
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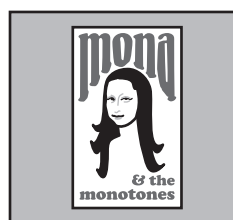
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December 31 @ Temple Nightclub, 540 Howard at 1st St
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GUARDIAN

EDITOR'S NOTES

CONT>>

I would like Gavin Newsom to stop hiding behind Nathan Ballard.

I would like the right lane of the stretch of I-80 near Lake Tahoe repaved so those of us with small cars don't get bounced up and down like ping pong balls.

I would like the federal drinking age lowered to 18.

I would like everyone to stop talking about the death of newspapers and stop pretending that blogs and citizen journalism can ever replace full-time trained reporters.

I would like the San Francisco police to stop turning immigrants over to the feds.

I would like the executive editor of Village Voice Media to shave his head, move to Tibet, become a monk, and accept the karmic implications of the way he's lived his life.

I would like the executive editor of Village Voice Media to shave his head, move to Tibet, become a monk, and accept the karmic implications of the way he's lived his life.

I would like the state to tax the millionaires instead of the college students.

I would like some really rich person to die and leave \$20 million for a public power campaign so that for once we could match Pacific Gas and Electric Co.'s money and have a fair fight.

I would like Barack Obama to appoint Arnold Schwarzenegger ambassador to some meaningless country so we can have a new governor.

I would like Newsom to liquidate his personal fortune and use the money to pay rent and grocery bills for the front-line city workers he's laying off.

I would like the Catholic archbishop of San Francisco to quit the gay-hating.

I would like all my fellow dog owners to clean up the poo on the sidewalk.

I would like to be able to ride high-speed rail to Los Angeles before I start collecting Social Security. Happy New Year. **SFBG**

NEWSOM

CONT>>

meeting bodies. It was such an obvious and popular idea that the Board of Supervisors overwhelmingly supported it and subsequently overrode Newsom's veto.

Newsom continues to claim the enhanced transparency mandate would be too costly, but simple research has shown that the city has all the equipment, contracts, and staff in place to implement Mirkarimi's transparency mandate today. In fact, any laptop or \$40 digital recorder can make the recording, and posting online is similar to the few steps needed to upload a YouTube video.

It appears the mayor just doesn't want anyone to see the sausage he's making, unless he can script and control it. Other City Hall bureaucrats blocking this include Jack Chin, head of SFGTV; Angela Calvillo, clerk of the board; and Frank Darby, Calvillo's administrator of the Sunshine Task Force. They all raise spurious complaints, pass the buck, and refuse to discuss reasonable accommodations, apparently following mayoral prohibitions despite the board's veto override.

The Sunshine Ordinance requires all civil servants to prioritize compliance over any other duties when there is a conflict, and failure to obey the law is official misconduct.

It's sad that Newsom, city employees, and City Attorney Dennis Herrera are doing everything they can (by action or by ignoring these daily violations) to prevent the ability of the media and the public to have this transparency. Needless to say, with the looming city budget deficit, our interest in following these detailed machinations is at an all-time high.

We should demand that City Hall's foot-dragging cease, by implementing Mirkarimi's legislation immediately. **SFBG**

Kimo Crossman is a government watchdog and a member of San Francisco's Sunshine Posse. Crossman can be reached at kimo@webnetic.net. Open government advocates Joe Lynn and Patrick Monette-Shaw contributed to this report.

BOARD

CONT>>

job. Splitting the left like this, and damaging a potential mayoral candidate, would do no good for the progressive movement. And those who argue that Mirkarimi, as a Green Party member, would be less effective are making matters worse — there's no reason for the Greens and progressive Democrats to be fighting each

other. But several of the newly elected supervisors — particularly John Avalos, a former Daly aide — have thrown their hats into the ring. That's led several supervisors to suggest that a compromise candidate from the more moderate bloc ought to be seriously considered — possibly Sophie Maxwell or Bevan Dufty.

We understand Mirkarimi's frustration with Daly's ploy and his disdain for the prospect of putting a Daly ally in the top board position. And we agree with both Mirkarimi and Sup. Sean Elsbernd, who have argued that, with the nearly cataclysmic budget crisis and all the other issues facing the board, it would be risky to put a newcomer in the presidency.

But in the end, the board president ought to be someone we can count on to appoint progressives to key committees and fight the mayor's regressive policies. And with all due respect to Maxwell and Dufty, we don't see either of them in that role. So if the balloting drags on and it's clear Mirkarimi can't get six votes, he ought to be a statesman, put the progressive agenda first, and vote for another progressive. **SFBG**

LETTERS

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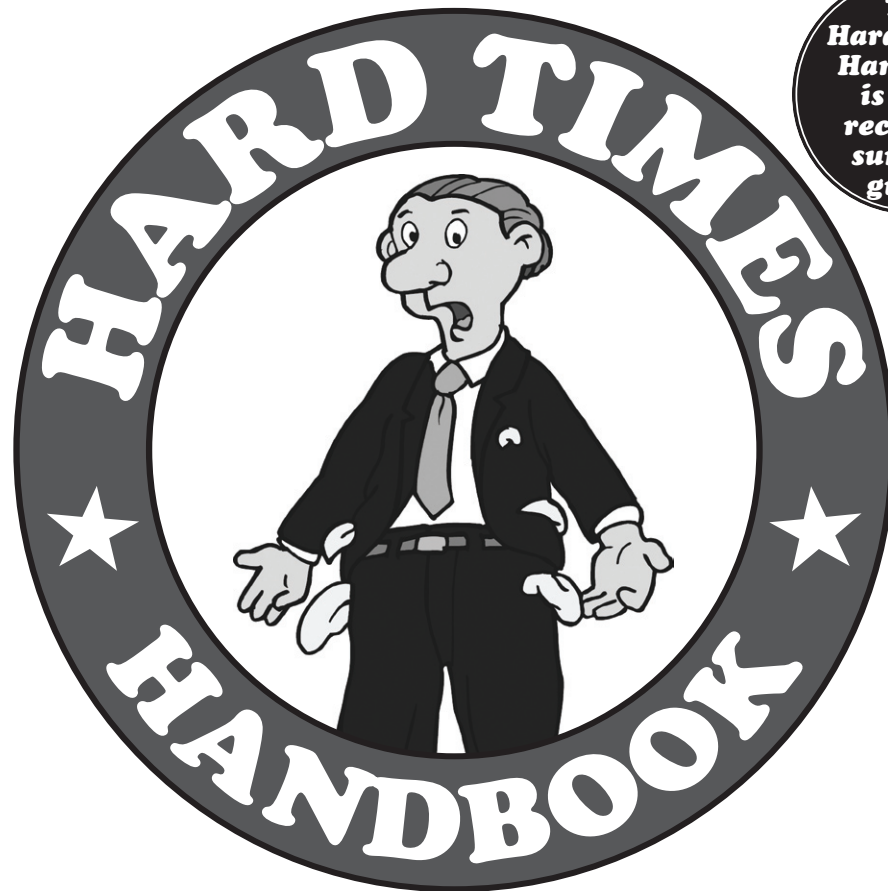
being is violated in custody, all must remember that no one is above the law. Crimes against humanity occur one individual at a time.

ON "MAKING THE TRANSBAY TERMINAL WORK," 12/10/08

Matt writes: The Transbay Joint Powers Authority's own draft budget proposes that just 11 percent to 14 percent of the total terminal project funding might come from the California High-Speed Rail Authority — \$450 million to \$600 million out of an overall project budget of \$4.2 billion. No one at TJPA has said that the CHSRA needs to pay \$3 billion, and no one at TJPA has said that the CHSRA has to only give the TJPA Proposition 1A bond money. That's not the issue here. TJPA chair Quentin Kopp spoke to the *San Francisco Chronicle* and made up this wild story that they were being asked to pay for everything.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.



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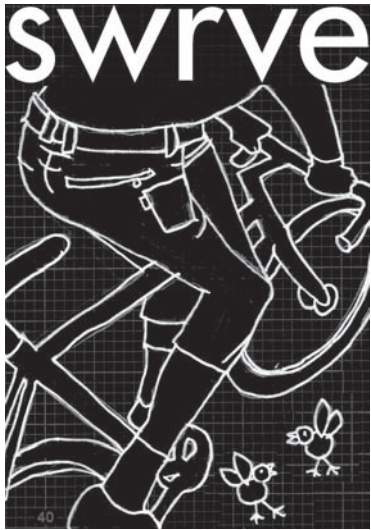
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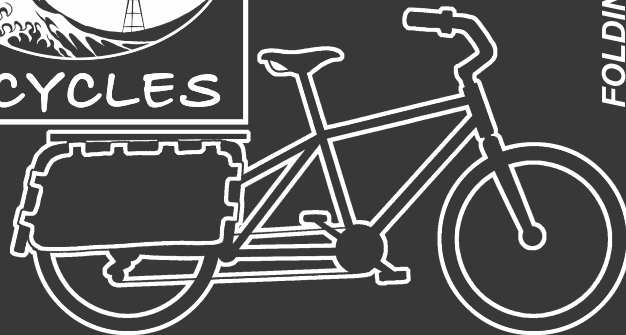
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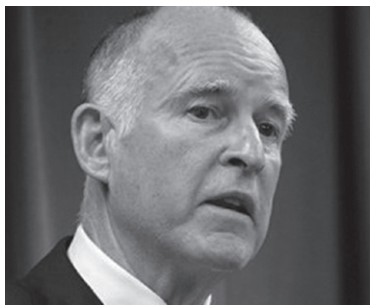


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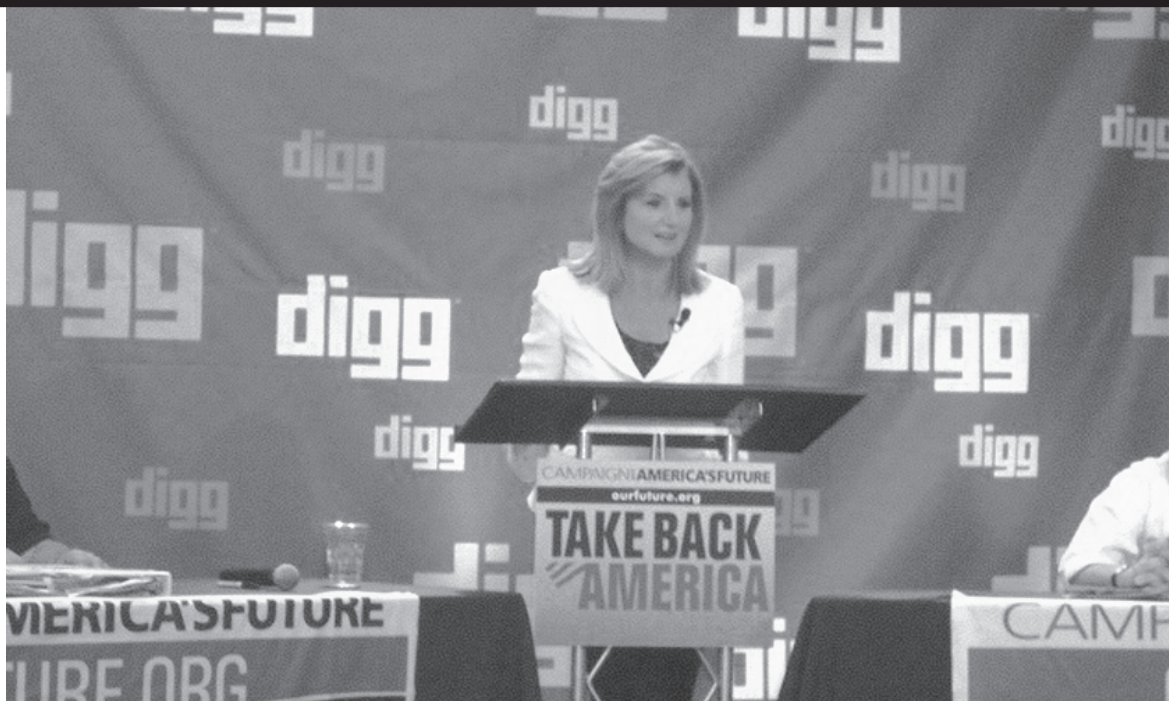
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Politics Jerry Brown's courageous act and the *Chron's* skewed notion of water and rights

Noise Top 10s from the Morning Benders and Jeff Ray, Fallout Boy at the Great American Music Hall

Bruce Will Durst's top comedy news of 2008



Arianna Huffington, founder of the Huffington Post, has become a leading voice for media reform.

PHOTO BY STEVEN T. JONES

Reinventing journalism

The traditional media is in a tailspin, but can a new generation of visionaries revive the watchdog press?

By Steven T. Jones and Tim Redmond

> news@sfbg.com

Journalism, the critics say, is dying. The model of news reporting that has dominated the United States for most of the past century — big, well-funded outfits paying reporters and editors to choose and produce what the public reads or views — is crumbling. The main

culprits are media consolidation and corporate cutbacks, but the downward spiral is also being fed by declining readership, competition from the Internet, investor expectations, demographic shifts, self-inflicted wounds, and myriad other factors.

This years-long trend is hardly even news anymore, but there were some troubling developments in 2008. Some of the problems

facing newspapers and broadcast outlets are the result of a bad economy, but everyone agrees the issues run deeper.

At the same time, however, countervailing forces are gathering momentum, many of them based in California and some in the Bay Area. People who believe in the indispensable role that reporters and editors play in this society are developing news models, ideas for

reinventing journalism that could blossom in 2009.

From the Huffington Post and its 8 million monthly visitors to journalism experiments such as Spot.us and the San Francisco Public Press being hatched right here in San Francisco, the media landscape is shifting. As traditional newspapers contract and wrestle with relevance in the online age, Internet-based news organizations are filling the void and seeking to change the rules along the way.

Nowhere was this new reality more on display than last summer at the Democratic National Convention in Denver, where Bay Area new media powerhouses that included MoveOn.org, the Daily Kos, and Digg.com created the Big Tent, which played host to everyone from small-time bloggers to the most powerful politicians and big time political thinkers.

Among them was Arianna Huffington, the HuffPo founder who has become a leading voice for media reform and reinvention. The vision for journalism she espoused from the stage is a familiar one to *Guardian* readers but apostasy to believers in journalistic objectivity: writing from a progressive perspective to hold the powerful accountable to the public.

“Our highest responsibility is to the truth,” Huffington told us in a recent interview. “The truth is not about splitting the difference between one side and the other. Sometimes one side is speaking the truth ... The central

CONTINUES ON PAGE 12 >>



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ALERTS

By Meghan McCloskey
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WEDNESDAY, DEC. 31

Eclectic fever

Ring in the New Year by raising money for the House of Hope school in Uganda, which provides free primary education, food, medical treatment, and hygiene education to orphaned, AIDS-affected children. All you have to do is whoop it up at SoMa's legendary masquerade soiree, dancing to beats by Sila & the Afrofunk Experience, Sambada, Nonstop Bhangra, Darondo, and Nino Moschella. It's not only change you can believe in, it's change you can dance to.

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Honor the New Year by honoring the earth. Get your hands dirty restoring native plant and animal habitat in one of the city's natural areas. Early risers can work at Crissy Field, cleaning beaches, pruning, and removing invasive plants. In the afternoon, head to Land's End for trail restoration and stewardship. Tools provided, but wear grubby clothes and bring water and sunscreen.

9 a.m. – noon, free (snacks provided)
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lynn_sanderson@nps.gov
1 – 4 p.m., free
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(415) 385-3065

SATURDAY, JAN. 3

EqualityCamp

The passage of Proposition 8 in November has sparked new efforts to legalize same-sex marriage. One new group, EqualityCamp, is trying to make a people-powered marriage equality movement work. Attend the meeting and help plan MarriageEquality2.0, which aims to help all Americans by protecting their right to equal treatment under the law. Organizers say the intent is "to bring together everyone contributing or who would like to contribute to

the movement to talk about what they are doing, how they can collaborate or how they can get involved." Nighttime entertainment includes drinks, snacks, and comedy at a space nearby.

9 a.m. – 6 p.m., \$20
Citizen Space
425 Second St., #300, SF
www.equalitycamp.com

MONDAY, JAN. 5

Free your mind

See oil paintings, jewelry, screenprints, and sculptures by San Francisco's LGBT youth at the "Free Your Mind" arts and crafts exhibit, which lasts through Jan. 15, 2009. The exhibit aims to create a community voice for homeless foster care, transient, emancipated, and transitionally-housed young people in the city. After hosting a benefit for the program and meeting through the Center Youth program for the past four months, these 16- to 24-year-old artists are inspired to show their peers and elders the different ways they cope with issues.

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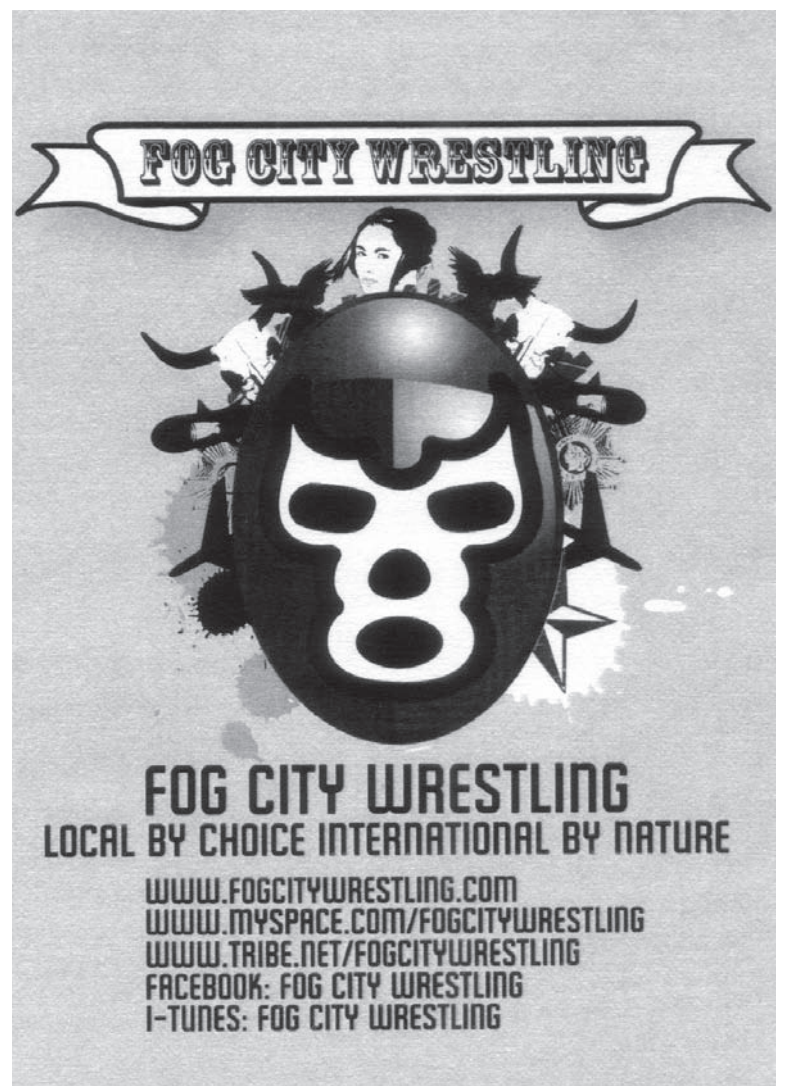
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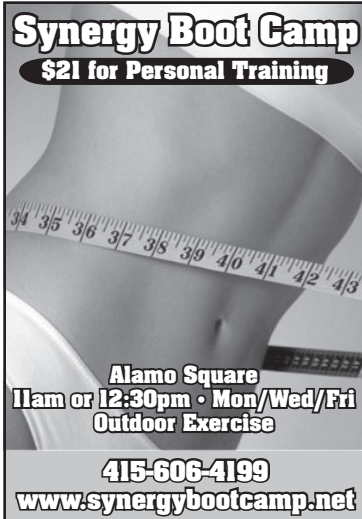
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New journalism CONT.

mission of journalism is the search for the truth.”

But the HuffPo has come under some criticism for not paying its legions of bloggers and for occasionally lifting content from media outlets that do pay their people. Searching for truth may be the central mission of journalism, but news organizations still have to find ways to fairly compensate the people who do so. Citizen journalism and blogging may be wonderful additions to the landscape, but in the end, democracy require reporters. You can't properly cover City Hall or monitor the White House unless it's a full-time job. And that seems to be the big challenge in this era of overextended resources.

TOO MANY MERGERS

The mainstream media landscape is bleak. Nearly every major newspaper in the country laid off significant numbers of reporters in the past year. The Tribune Company, which owns the *Chicago Tribune* and *Los Angeles Times*, among other properties, filed for Chapter 11 bankruptcy protection in December, and it's entirely possible that several other big media companies will follow the same path in 2009.

It's not that these papers aren't making money — the *LA Times*, for example, remains profitable. But in the past decade, waves of mergers and consolidations led the giant conglomerates that own many US newspapers to take on huge debt. And private investors are demanding returns that may have been possible in the boom years of a decade ago but are only possible today if costs are cut so deeply that the basic journalistic mission of the nation's great newspapers is in danger.

The alternative press isn't exempt. The past decade has seen a wave of increased consolidation in the weekly industry, and at least one chain is now in serious financial trouble. *Creative Loafing*, which has its flagship paper in the big and growing Atlanta market, filed for bankruptcy this year. The company borrowed millions to buy *Chicago Reader* and *Washington City Paper*. Although all three papers were making money, when advertising slowed down, debt payments overwhelmed revenue.

Westword, a paper owned by Village Voice Media, a heavily leveraged chain, reported Dec. 18 on rumors that its parent company was facing financial problems. The

conclusion of media critic Michael Roberts: the chain is doing fine. (Full disclosure: The *Guardian* won a lawsuit against VVM this year; the \$18 million verdict is on appeal.)

So the scene is wide open for new approaches.

Among the San Franciscans who have taken a lead role in creating a new model for print journalism is Michael Stoll, the former *San Francisco Examiner* city editor who for the last few years has been spearheading creation of Public Press (www.public-press.org), which aims to create a non-commercial daily newspaper supported by readers and foundation grants.

The project (which Steven T. Jones has been involved with supporting) has a working business plan, began offering limited content during the last election, and recently received a grant from the San Francisco Foundation. Stoll said the time has come for a new newspaper model.

“It seems like the existing commercial models of journalism were always problematic, but their faults only became apparent when the economy started to fail. And we're now faced with an abandonment of the core principles that media companies said they would never stray from,” Stoll said, listing basic government and corporate accountability among those core principles. “The daily, routine coverage of public policy is now performed very selectively, even as the optional, more entertaining coverage is beefed up. There comes a point when the public's patience with those priorities wears very thin and it increasingly demands straight talk,” Stoll said.

SHOW ME THE MONEY

The problem is how to fund it. News Web sites like ProPublica.org and journalism collectives such as the Center for Investigative Reporting have relied on large foundation grants to fund investigative and other public interest journalism. That's fine for some things — but foundations often have their own political agendas, and the influence of foundation agendas on grant recipients can be pernicious (see “Pulling strings,” 10/8/1997). Foundation funding isn't reliable, and a news outlet that became critical of the pet causes of a major funder could quickly find its income cut off.

Another model is being developed by Spot.U.s (with the help of a two-year, \$340,000 grant from the Knight Foundation).

“It seems like the existing commercial models of journalism were always problematic, but their faults only became apparent when the economy started to fail.”

Michael Stoll, Public Press

Spot.us founder David Cohn wrote for *Wired* and the *Columbia Journalism Review* before going on to work as both a freelance journalist and technical consultant to news organizations. That unique combination, during a time of industry decline, got him thinking about how to fund good, public interest journalism.

Cohn developed the idea of creating a Web site where writers could pitch news stories and solicit funding for them directly from the public, a concept that drew from bloggers such as Christopher Allbritton and his Back-to-Iraq blog, as well as innovative charity sites such as DonorsChoose.org.

Stories published by Spot.us are then licensed under the Creative Commons, allowing anyone to use them for free and spread the work. News organizations can also buy the rights to an article by repaying Spot.us, or they can get the site to help fund their freelancers by paying for half up front and letting donors cover the rest.

“Everyone can benefit: the news organizations, the writers, and the public. But the market needs to be rethought,” Cohn told us, noting that the success of his venture will be up to the users. “It depends on whether people will see journalism as a public good and want to fund good stories.”

Media outlets that aim to have a full-time news-gathering staff need to tap into more stable funding sources — or they have to start slow and hope their new ideas catch on.

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"With the extremely limited funding we're starting out with, we're planning to start a hybrid freelancer/volunteer news operation, and that's not terribly sustainable in the long run," Stoll said. "But we hope to increase our financial wherewithal on pace with increasing our news operations."

Although finding resources for his new model is a difficult task in the current fiscal climate, the need becomes stronger all the time. "When talk centers on how long the commercial press will be able to operate in our community, it's never too soon to talk about long-range alternatives," Stoll said.

Stoll left the *Examiner* in November 2002 after clashing with the owners, the Fang family, about how to cover the city. After that, Stoll joined the media watchdog group Grade the News and taught journalism at San Jose State University, where he still works.

"The readers probably guessed that public interest coverage was not the *Examiner's* top priority, and they voted with their quarters not to support the paper long enough to see it survive in that incarnation," Stoll said, referring to how the *Examiner* was sold to Denver billionaire Philip Anschutz after the Fang's court-ordered subsidy ended. "And I see the same thing happening with the *Chronicle*."

WHO GETS PAID?

Still, there are some new journalism experiments that have shown they can be moneymakers, most notably HuffPo, which has translated its enormous popularity into a substantial revenue stream from its online ads, a dynamic it has parlayed into increasing venture capital funding to expand its operations.

But HuffPo is still struggling to find a business model that allows it to expand its original reporting and pay journalists a living wage, a problem highlighted recently by a controversy about HuffPo stealing content without permission.

In an interview with the *Guardian*, Huffington admitted that HuffPo did inadvertently steal content from newspapers including *Chicago Reader*, which highlighted the issue on its blog, triggering a lively online discussion.

"With regards to the *Chicago Reader*, that was completely our editor's fault, and it completely violated our guidelines, so I sent a letter to them wholeheartedly apologizing," she told us.

Huffington said it's important to honestly admit mistakes and use integrity to win the public trust.

"We want to be very transparent about what we're doing," she said.

As for the larger issue of not paying for content, she makes a distinction between journalism and blogging, citing the mantra, "Facts are sacred, opinion is free."

That means HuffPo bloggers benefit from a large audience for their work and from a team of moderators who filter out the flames and personal attacks that constitute so much of the online commenting. But they don't get paid.

"We pay our reporters, we pay our editors, we pay anyone who works to report the news. But we don't pay anyone who blogs their opinions," she said.

In this media transition period, original reporting is being done on blogs (such as the politics blog at sfbg.com), that line isn't so clear. But it does single out the important role that professional, full-time journalists play in the media landscape.

She said HuffPo now has six editors and writers on the payroll in Washington, DC, on top of the 50 employees (which includes technical, administrative, and advertising staff) in New York. And the outfit is in the process of launching an investigative reporting fund and story funding service, with models similar to Spot.us and Propublica.org. As Huffington said, "We're all basically trying to reinvent journalism."

But HuffPo's model of journalism isn't really that radical. The notion that reporters are allowed to have opinions, that news outlets can take on causes, push issues and represent the public interest, has been a part of the nation's media landscape since before the American Revolution. The technology that allows almost anyone to publish a blog, and allows the public to comment on and challenge what's written, is only a modern version of a long tradition. Small printing presses and small publishers with influential pamphlets date back to before Thomas Paine helped spark the revolution with *Common Sense*. And before the news media got huge, reporters and editors were part of the communities they covered and heard from their readers every day.

In many ways, the media pioneers these days are looking at reestablishing the best roots of the American press. The only thing missing at this point is the business model that, in 2009, works well enough to pay for it. **SFBG**



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Unsteady ground

Lennar, liquefaction and other related meltdowns

By Sarah Phelan

> sarah@sfbg.com

If you've been tracking Lennar Corp.'s massive redevelopment project at Hunters Point Shipyard in San Francisco, then you probably know that several years ago, after the Florida-based megadeveloper won an exclusive negotiating agreement with the city, it formed a limited liability company, Lennar-BVHP, LLC, to handle operations on Parcel A of the former naval shipyard.

Parcel A is the only parcel of the shipyard that the Navy has released to the city as cleaned up and ready for development. And since "Lennar-BVHP" pops up in court filings related to the developer's failures to properly monitor asbestos at Parcel A — failures that led Lennar to enter into a half-million dollar settlement with the local air district in July — that entity has been central to activists' efforts to uncover the giant developer's local business secrets.

So we noted with interest the fact that "Lennar-BVHP" has now sold its development rights at Candlestick and the Shipyard to "HPS Development Co., LLC" — just as an environmental review is being prepared of the entire shipyard, including some of its most toxic and radiologically impaired hot spots.

The transaction took place quietly in August, but was mentioned at a Dec. 16 meeting of the San Francisco Redevelopment Commission, during which the Agency authorized a reimbursement-related amendment to the "Lennar-BVHP-HPS Development Co." acquisition agreement.

During this same Dec. 16 meeting, the SFRC also amended a contract with environmental consultants PBS&J/EIP Associates to add tasks and increase the budget so as to complete the long-awaited environmental review of the combined Hunters Point Shipyard/Candlestick development project. Until the EIR is complete and certified, nothing can move forward.

But before we get to the implications of the environmental review for Lennar's proposed Candlestick Point/Shipyard development, it's worth rewinding the tape to early 2008 to clarify just how, why, and when Lennar-BVHP became HPS Development — and what that transfer means.

BIG-SPENDING DEVELOPER

In the first six months of 2008 (see "Promises and reality," 04/23/08), Lennar spent more than \$5 million to help ensure the victory of Proposition G, which folded the Shipyard and Candlestick Point into one huge redevelopment project, one that could include a new stadium for the 49ers.

And just as urban planners were beginning to wonder if Lennar really would be able to sell proposed luxury condominium complexes on heavily polluted Shipyard land — in the face of a nationwide real estate nosedive — the Irvine-based investment and development company Scala Real Estate Partners announced, in February 2008, that it had signed a multimillion-dollar letter of intent related to Lennar-BVHP's development.

Founded by former executives of the Perot Group's real estate division, Scala said it planned to invest up to \$200 million — and have equal ownership interests — in the project.

The investment fulfilled a city-issued mandate that Lennar find a financial backer to guarantee its proposed multibillion-dollar project, regardless of market conditions.

Then this fall, Lennar demanded and got approval from the Redevelopment Commission for an additional 500 homes and a 7.5 percent increase in its profit margins (see "Bait and Switch," 11/05/08), as part of an Oct. 27 draft financing plan for the Candlestick Point/Shipyard proposal.

But at the time that this financing plan was negotiated, Lennar-BVHP had, in fact, already sold all of its title and interest in the project land and assigned all its rights and obligations under the related financing documents to HPS Development Co., LP, which filed a business license with the state on Aug. 28.

Records filed with the California Secretary of State show that HPS Development Co., LP, lists yet another limited liability company, CP/HPS Development Co., GP, LLC, which filed a license with the state on Dec. 11, as its general partner. Lennar Urban's Kofi Bonner is listed as the authorized person for CP/HPS development. And HPS Development Co., LP's office address is listed as being c/o Lennar Urban's 49 Stevenson Street, Suite 600 address.

Land-use lawyer Sue Hestor told the *Guardian* that the move to form HPS Development Co., LP suggests that Lennar ran out of money.

"Forming a limited liability company means that people are just putting their money into that project," Hestor said. "It's a way to segregate it from other projects."

TOXIC MELTDOWN

The Redevelopment Agency also renegotiated the terms of its contract with consultants PBS&J for an environmental review of the combined Hunters Point Shipyard/Candlestick Development Project Dec. 16th — and the results of that study could shed light on some very scary prospects.

According to Redevelopment Commission documents, the Agency and Planning Department staff, working with the Mayor's Office, have identified a number of additional tasks that are necessary to adequately complete this review.

These include the addition of an "analysis of windsurfing off Candlestick Point and evaluations of greenhouse gases and sea-level rise."

The most interesting part of the study, however, may be the analysis of geology and soils, to be prepared by Geotechnical Consultants, Inc. That report will look at the phenomenon known as liquefaction — the tendency of landfill to melt into liquid during a major earthquake.

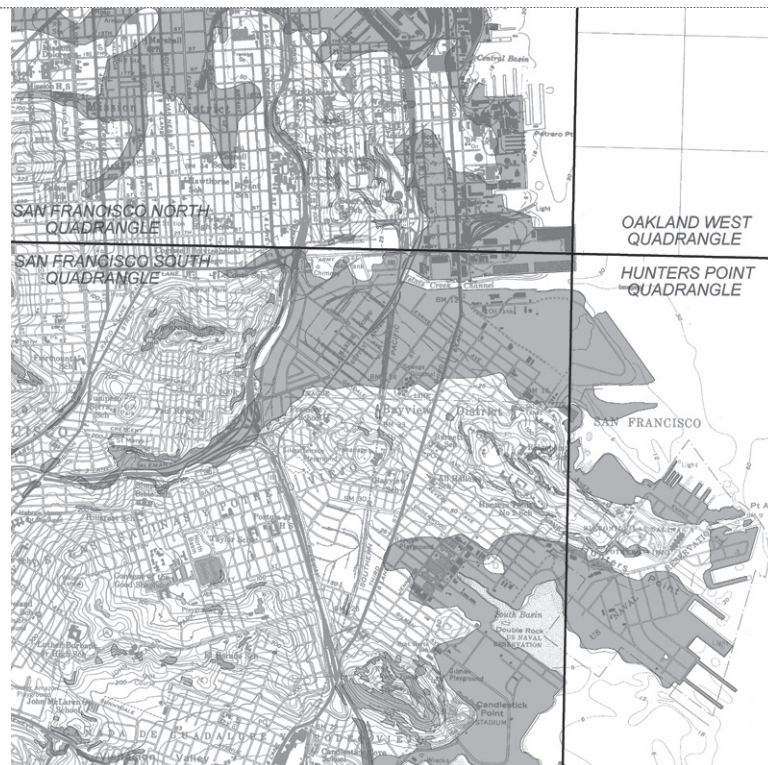
The development zone is situated on a heavily polluted Superfund site, within a stone's throw from an existing residential community.

As the executive summary in the Redevelopment Commission's Dec. 16 agenda, notes: "The Project Areas are underlain predominantly by historic artificial fill with moderate to high liquefaction potential, followed by tidal flats and bay mud deposits that are typically soft, weak, and highly compressible.... These include temporary soil/slope instability caused by grading; erosion potential and increased hazards produced by potential failure of foundation support; and strong seismic groundshaking."

Just what kind of liquefaction risks are involved?

According to a February 2005 memo from Navy environmental coordinator Keith Forman to the Hunters Point Shipyard Restoration Advisory Board, the USGS Hazard Zone Map, which represents potential liquefaction risks, is intended for planning purposes and is not intended to be site specific.

"It depicts the general risk within neighborhoods and the relative risk from community to community," stated Forman.



It's melting: areas in gray indicate historic or potential areas of liquefaction or potential areas of earthquake-induced landslides. To see a color version of the map, check out gmw.consrv.ca.gov/shmp/html/pdf_maps_no.html.

But that report concluded that during a 7.9 earthquake, Parcel E-2, which is the landfill site where an underground fire burned for months in 2000, may have a lateral shift of 4 to 5 feet and a settlement of about 10 inches.

"This amount of lateral shift and settling could cause some small breaches in a containment remedy, but would be quickly and easily repairable," Forman added.

But the Navy and the city are proposing to cap Parcel E-2, rather than excavate and remove contaminants, which are thought to include PCBs and radionuclides — and there's some fear that Hunters Point could be the next Hurricane Katrina when the inevitable major earthquake hits.

Members of the Health and Environment/Education Committee of the Bayview Hunters Point Project Area Committee invited Thomas L. Holzer of the US Geological Survey in Menlo Park to give a Dec. 5 beginner's course in liquefaction — and his remarks were grounds for some serious concern.

Dressed in a gray and white tweed jacket with suede elbow patches, Holzer described how "sand becomes like liquid, capable of flowing" during an earthquake.

"More importantly, where you have groundwater contamination, fluids are discharged to the surface of the contaminated water, from a depth of 40 to 50 feet," Holzer said.

Noting that according to the USGS, a 6.7 earthquake has a 62 percent chance of hitting the region

in the next 30 years, Holzer told the crowd, "If it is close enough to Hunters Point, then it's probably enough to trigger liquefaction in susceptible materials."

In theory, then, the toxic material that the city buried under a cap could become a major hazard. "The soil liquefies, the ground gets to slosh around, and because movement isn't always uniform, you can get cracks," he said.

As Holzer told the *Guardian* after the meeting, "Different people and different entities will issue different levels of risk. For some, everything has to do with profitability. So, San Francisco has some soul searching to do. Is it worth it to fast-track a project that has the potential to impact the whole city, should a major earthquake hit? Because then it would no longer be just about Bayview-Hunters Point."

Wise words, given the reality that Lennar continues to hurt financially.

"In 2009, cash generation will continue to be our top priority," Lennar president and CEO Stuart Miller said Dec. 18, as Lennar's fourth quarter revenues showed a 41 percent decrease.

"We will convert inventory to cash and reduce both our land purchases and homebuilding starts," Miller promised, blaming falling home prices, increased foreclosures, tighter credit, and volatile equity markets for eroding consumer confidence, depressing home sales, and furthering the decline of the housing market. **SFBG**

Waning wildlife

By Amanda Witherell
 > amanda@sfbg.com

GREEN CITY Changes to ocean and air temperatures, rising sea levels, loss of habitat, scarcity of food, altered precipitation patterns, environmental asynchronicity — these are the concerns of wildlife biologists who are watching the increased effects of climate change on the thousands of plant and animal species that share the earth with people. Overall, global warming threatens a third of existing species, with 50 percent now in general decline due to a variety of human activities.

Bay Area wildlife is already being negatively affected by a warmer world, one that locally manifests in nesting birds roosting to death during heat waves, plummeting fish populations, and starving whales. Those stories were part of “Irreplaceable: Wildlife in a warming world,” a recent seminar held at the San Francisco Public Library by the Endangered Species Coalition. Maria Brown, superintendent of Gulf of the Farallones National Marine Sanctuary — one of the most biologically diverse regions in the world, shared a grim account of the Cassin’s auklet.

“This little seabird you maybe never heard of may predict the future of climate change in San Francisco,” said Brown.

The auklet spends most of its life far out at sea, and flies inland to breed in burrows on remote islands and coastlines. Invasive grasses have choked many of the prime burrowing spots along the coast, so wildlife biologists have installed bird boxes as an alternative. April, the height of the annual nesting season, was an unusually warm month, with thermometers on the Farallones Islands clocking 90-degree temperatures. The bird boxes turned into ovens. “They literally cooked,” said Brown of the breeding auklets. “This is a prediction of what’s to come.”

The auklet’s story also shows how species have already been negatively impacted by human activity, even before dramatic climate change was factored into the equation. That’s a point all the speakers drove home.

“We’re dealing with these threats that already exist. Now with climate change we superimpose all these unknowns,” said Tamara Williams, a hydrologist for the Golden Gate National Recreation Area, a 60-mile

swath of incredibly diverse land spanning from Tomales Bay to San Mateo that is home to 34 threatened or endangered species — more than any other national park in continental North America. “Those listed species were listed without considering impacts of climate change. We’re dealing with species that were in trouble already.”

And how will it affect other species that aren’t listed? Williams gave an example of the coast redwood, which relies on a foggy environment to stave off drought during summer months. Will the coast continue to be as foggy as it’s been in the past? “We wish we could predict what’s going to happen, but we can’t,” she said.

Mike Lynes of Golden Gate Audubon said the Bay Area has global significance for birds, but there’s already been a 90 percent loss of its historic wetlands — one of the primary habitats for shorebirds, which are already in a 50 percent decline. Climate change is only going to make the world harder for them, he said as he flashed maps of altered land masses in the event of a one-meter sea level rise — the modest prediction for what will happen by 2100. The maps showed that such a rise will cause wetlands in Richmond, along the Petaluma River, and in Silicon Valley to disappear. Lynes pointed out that the reconfigured coast doesn’t allow room for new wetlands — the coastlines will butt up against already heavily developed urban enclaves for people.

But, he said, expanding and preserving wetlands would benefit birds and humans — wetlands mitigate flooding and are a high-quality CO2 trap.

Zeke Grader, executive director of the Pacific Coast Federation of Fishermen’s Associations, didn’t sound optimistic about preserving one critical wetland — the Sacramento-San Joaquin delta — when he spoke about the collapsed Pacific salmon population.

“We know pretty much what the problems are for the Central Valley salmon. It doesn’t take a blue-ribbon panel like the governor would like to appoint,” he said. “We’ve affected most all of its lifestyle, its lifecycle, by blocking off the places where these salmon spawn,” rattling off the names of dams and rivers — Shasta, Bryant, American, Feather — that are no longer easily passable for fish returning to lay eggs where they were born.

On top of that, eggs that are successfully laid hatch into fish that



Not dead yet — but a warmer world and more dams are threatening the Pacific Salmon. | PHOTO BY PAUL NIKLAN

then migrate downstream where they encounter the delta, an “estuary beginning to die.” There, agricultural runoff, limited freshwater, and powerful pumps all threaten fish survival.

The few salmon that make it out to sea are faced with altered currents, fewer cool water upwellings, lower quantities of food, and literal dead zones where pollution has obliterated the natural diversity of the water.

“We know what has to be done to fix it. What has been done? Absolutely nothing. Now comes global warming. How well are we going to respond now that we have global warming?” asked Grader. “This year there was no fishing for the first time since 1848,” bringing the issue back to the basic human need for food, as well.

He urged people to start demanding more from elected leaders, including a stronger Endangered Species Act with a well-funded mandate, and to begin “raising a much higher bar if we expect to have salmon on the planet, humans on the planet, in the future.”

At the start of the evening’s presentation, Representative Nancy Pelosi’s aide, Melanie Nutter, delivered a short message from the Speaker of the House calling global warming a moral challenge. Nutter didn’t stay for the presentation, however, and wasn’t there to hear speaker after speaker call out the government for lack of action and, in some cases, inappropriate action.

Tom Dey, a water policy analyst who was seated in the audience, commented that change might come from the top of Barack Obama’s administration, but local officials need to be lobbied. “We have Senator [Dianne] Feinstein and Governor [Arnold] Schwarzenegger, who have written off the delta,” he said, bringing up their support for a \$9 billion bond to build more dams.

All the speakers urged individual action as well, and Williams said the Interior Department was “committed to doing what we can to reduce our own carbon footprint.”

So far, that has been an analysis of carbon emissions throughout

the national park system. GGNRA recently approved its climate action plan and is just beginning implementation of three major phases: emissions reduction, education, and adaptation, according to Laura Castellini, an environmental protection specialist. So far, that has meant an energy reduction partnership with Pacific Gas and Electric Co., an integration of climate change into interpretations, and beginning a more focused look at how sea level rise will affect GGNRA lands.

There have been hurdles, too. Castellini said most of the park’s emissions actually come from visitors, so the organization is looking at ways to enhance shuttles to and through parks as well as encouraging alternative transportation to arrive there in the first place. When asked how GGNRA was changing its own driving patterns, she said the agency was having problems getting more fuel-efficient cars. “Right now we get all of our vehicles from the General Services Administration. They have been a little slow in getting us vehicles that get us closer to our goal.” Specifically, GSA only offers flex-fuel automobiles that run on ethanol, a plant-based fuel that many environmentalists are criticizing as unsustainable. Furthermore, Castellini said there are no ethanol stations in San Francisco.

Even given the concrete actions the park system is taking, there are still a lot of big unanswered questions, said Castellini. What if Glacier National Park no longer has any glaciers? “What does it mean if our protected areas no longer protect what they were established to?” she asked.

The Irreplaceable campaign, which includes a photo exhibit (closing Dec. 31 at the Main Branch of the SFPL), is traveling the country, ending in Washington, DC, as part of a push for Congress to recognize the gravity of the problem. Mark Rockwell, director of the program, closed the seminar by saying, “The only constant in nature is change. Change is what we’re going to have to become more comfortable with.”

That includes human change. **SFBG**



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 and tolerance are needed,
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—from “Politically courageous act of
 the year” by Steven T. Jones, posted
 in the Politics blog

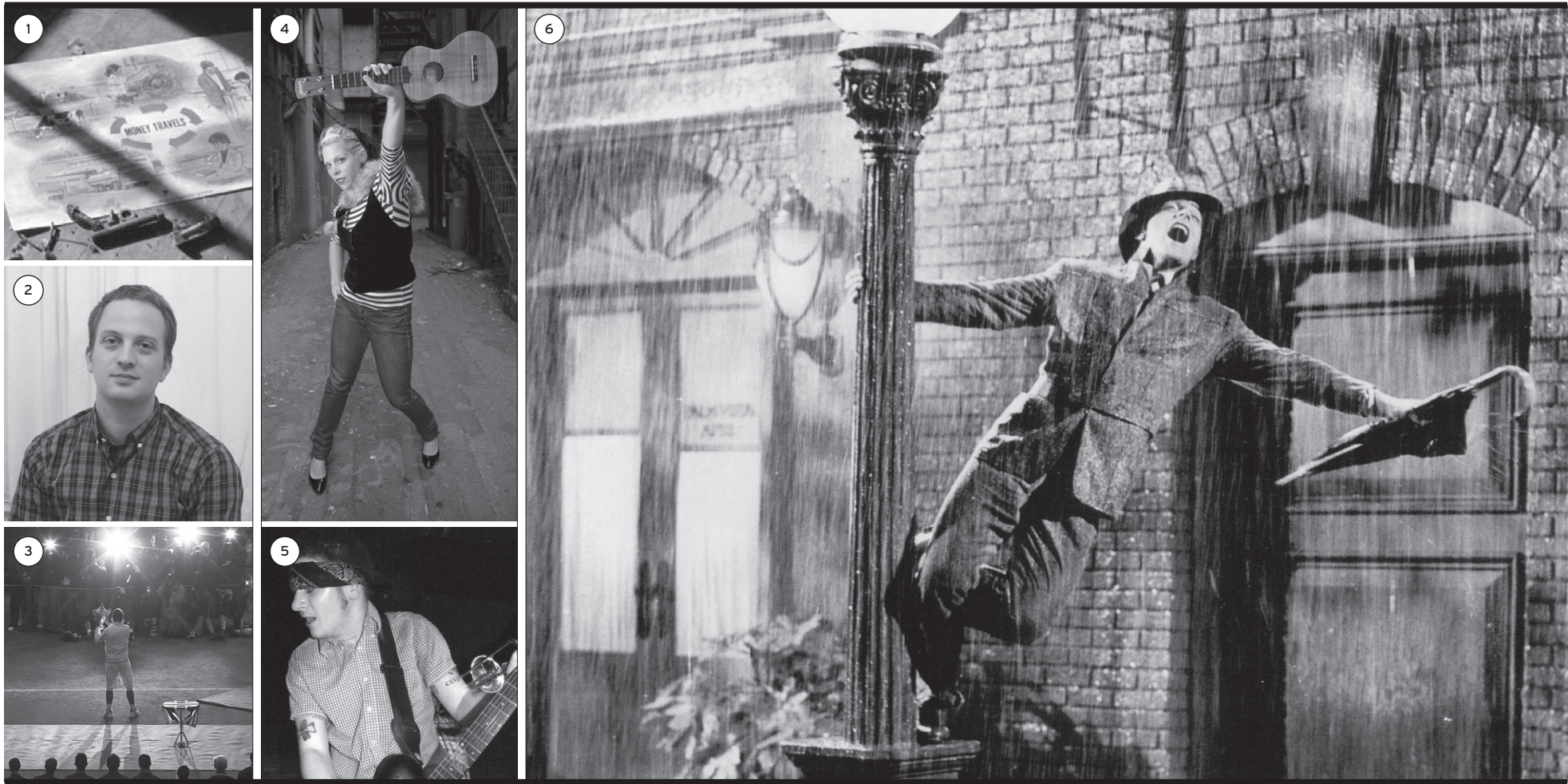
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DEC. 31, 2008-
JAN. 6, 2009
MOVIES

By **Johnny Ray Huston**
› johnny@sfbg.com

Welcome to the *Guardian's* annual look at the year in movies. For me, 2008 revealed a number of small streams of life within US cinema, and doubts about the vitality and relevance of mainstream feature films. I'm inclined to throw some punches about the literal passivity and complacency of entertainment-driven film criticism in the echo-chamber Internet era, and throw some light on short works that don't even know what rules they're breaking. Scope out the movies and videos listed by filmmakers and writers in this issue — a few are more visionary in a few minutes than award-hungry movies manage to be in hours.

WEDNESDAY
DEC. 31
MUSIC

"Dance to Ze Beat" with Sal P.
Of all the vocalizations Sal Principato threw out during his tenure with epochal early-'80s polter-funk group Liquid Liquid, the mantra that haunts "Cavern" is probably the only phrase we can parse with certainty: "Slip in and out of phenomenon." In the hands of the Sugar Hill house band, who copied the track to form the basis of Grandmaster Flash's "White Lines (Don't Do It)," the slogan became normalized to "something like a phenomenon," but the original phrasing reflects the way Liquid Liquid represented the center of New York's exhilarating, de-stratified late-'70s/early-'80s downtown scene and a spooky, spacious enclave within it. Considering the mini-revival of all things Downtown 81 over the past two years, and the attendant attempts to make the era's glorious non-specificity cohere as a narrative, Sal P.'s DJ set might make you think twice before you call Liquid Liquid "post-punk."

Nobody does the ellipsis like this. (**Brandon Bussolini**)
With Nate B., Tristes Tropiques, DJ Spun, and Conor
9 p.m.–2 a.m., \$12 (\$10 before 11 p.m.)
Edinburgh Castle Pub
950 Geary, SF
(415) 885-4074
www.castlenews.com

FILM/MUSIC
The Hunchback of Notre Dame with Dorothy Papadakos
This week's word is *quasimodo*. If a band hasn't taken that word as a name yet, someone better jump to it. It's time to ring in the new year, and what better way than with the iconic quasimodo originated by Victor Hugo in a 1831 novel. Hugo wrote *The Hunchback of Notre Dame* partly in an attempt to preserve the Notre Dame cathedral and rescue it from efforts to update the structure, which makes the setting — Grace Cathedral — for this screening of the famous 1923 silent film version especially apt. The peerless Lon Chaney adds at least a few dozen of his thousand faces to his characterization of the titular character. The

acclaimed organist — and silent film enthusiast — Dorothy Papadakos will perform a live score. (**Huston**)
7 and 10 p.m., \$10–\$20
Grace Cathedral
1100 California, SF
(415) 749-6355
www.gracecathedral.org

MUSIC
La Plebe
Oh sure, you could drop \$100 on some grand soiree that you can't really afford, where they serve "free" (read: rotgut) champers at midnight and the music is guaranteed to suck. Or you could spend it curled in the fetal position with a bottle of gin while Dick Clark rocks in the New Year with Ryan Seacrest. But me, I'm going to head on down to the Bottom of the Hill, where La Plebe, the hardest-working Latino-ska-punk band in the city, will be holding forth alongside a full roster of far-left sympathizers such as folk-rock rioters the Fucking Buckaroos and anar-Cruzian jugband Blackbird Raum. Raising your political consciousness, not to mention your New Year's Eve spirits, should always be so

much fun. (**Nicole Gluckstern**)
With Banda Newsense and DJ Chaos
9 p.m., \$15–\$17
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

COMEDY
"Marga Gomez's NYE Spectacular"
Last year on New Year's Eve, Marga Gomez was the best cheerleader you could ask for regarding the death of Jerry Falwell. This year, pro-Proposition 8 maniacs and Sarah Palin will be on the spit before Gomez leads the crowd in a final countdown to 2009. She's reuniting with fellow comic Ali Mafi and collaborating once again with John Fisher and Theatre Rhinoceros. Keep an eye out for the handsome Gomez's dapper attire — and for at least one balloon falling from the ceiling when the clock strikes midnight. (**Huston**)
With Ali Mafi
7 p.m., \$25
Victoria Theatre
2961 16th St., SF

(415) 861-5079
www.therhino.org

THURSDAY
JAN. 1

FILM
Singin' in the Rain
Maybe I should have started singin' in the rain as I was walking home through a mist that turned into a heavy down-pour last weekend. The lung exercise might have kept this ex-smoker from the glorious feeling of an annual winter bronchial condition. Gene Kelly must have had the right idea in Stanley Donen's classic 1952 musical, right? Nope: in fact, he had a 103-degree fever as he jumped through puddles tinted with milk (so that the droplets were more visible) in the famous title sequence. As a slice of pop surrealism, MGM-style, Donen's movie influenced Jacques Demy's fantastic 1964 operetta *The Umbrellas of Cherbourg*. Rain or shine, bring your brightest colors to the Castro. (**Huston**)
12:45, 2:50, 4:55, 7, and 9 p.m.; \$7–\$9.50



Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

FRIDAY
JAN. 2

MUSIC

Bonobo
If, as the cliché holds, gangsta rap became a commercial force thanks to white suburban kids, it only took mainstream hip-hop’s slow curdle into predictability for producers like Four Tet to reveal a counterflow: combining post-rock reticence, backpacker self-seriousness, and looping melodies equally inspired by the minimalism of Erik Satie and the *Romper Room* antics of Aphex Twin, Bonobo — like Kieran Hebden — works within a new tradition of ex-urb pastoralism. Bonobo’s main concern isn’t soulfulness or street realness, and he’s only partly concerned with presence; as on the title track to 2006’s *Days to Come* (Ninja Tune), his best moments are his prettiest, evoking the same minor bliss as the afternoon’s first cup of tea, when angled

light filters through the house. **(Bussolini)**
10 p.m., \$12
103 Harriet
103 Harriet, SF
www.blasthaus.com

SATURDAY
JAN. 3

FILM

“Chantal Akerman Shorts” and *Je, tu, il, elle*
Chantal Akerman’s best-known film is 1975’s *Jeanne Dielmann: 23 Quai du Commerce, 1080 Bruxelles*, a meticulous study of one woman’s seemingly ordinary life that had a major influence on Todd Haynes’ acclaimed 1995 movie *Safe*. Initially inspired by Godard and avant-garde figures such as Michael Snow and Stan Brakhage, Akerman distinguishes herself from those old boys through a feminist perspective attuned to elliptical details. A series dedicated to her work kicks off with early shorts such as her first film, 1968’s black-and-white *Saute ma ville*, which she partly funded by selling shares on the Antwerp diamond exchange, and

her first feature, 1974’s *Je, tu, il, elle*, which gives new meaning to the term “sugar blues.” **(Huston)**
1 p.m. (shorts) and 3 p.m. (*Je, tu, il, elle*), \$8
San Francisco Museum of Modern Art
151 Third St., SF
(415) 357-4000
www.sfmoma.org

MUSIC/FILM

Club Feral benefit for *AIDS Camp*
I’ll bet my bottom dollar that Gary Fembot’s *Mondo Bottomless* (2007) is one of the funniest and most imaginative short movies to emerge from the Bay Area in the past few years. Name another one that rides Bernal Heights slides and that pogo sticks through the Tenderloin. I’m probably biased, since I had a role in the Super 8 maven’s multiframe musical. But the fact that other people can’t wait to see Fembot’s next movie is obvious — Limpwrist, Brontez’s garage band the Younger Lovers, and a host of other creatures of the night are uniting to raise funds for *AIDS Camp*, his utopian-dystopian vision of sex in the 21st century.

This week’s word is *quasimodo*.

Revolution now! **(Huston)**
9 p.m., \$5
Parkside
1600 17th St., SF
(415) 252-1330
www.myspace.com/clubferal

SUNDAY
JAN. 4

MUSIC

“A Sunday Night String Stampede!” with Uni and the Ding String Trio
Better than seeing a g-string on a soap opera actor, this bill showcases all types of string instruments: violin, cello, harp, and even the less common ukulele. Uni, née Heather Marie Ellison, is famous for playing with her fun four-stringed friend Sally Luka, which is what she christened her ukulele when they first became inseparable in 2004. She plays lo-fi folk pop that is colorfully coated on the outside. Her songs sound sweet and silly, but they’re filled with sour, candid lyrics, like “Turn the radio full blast now / Talk

to you inside of my head.” Uni has expanded her sound since the 2006 Uni and her Ukelele release *My Favorite Letter Is U* (Unicornbread) by bringing in a backing band that includes classically trained Bay area musicians such as cellist Fay Ferency, harpist Deirdre Egan, and violinist Aria Beardslee, for this year’s self-released *As Gold*. **(Michelle Broder Van Dyke)**

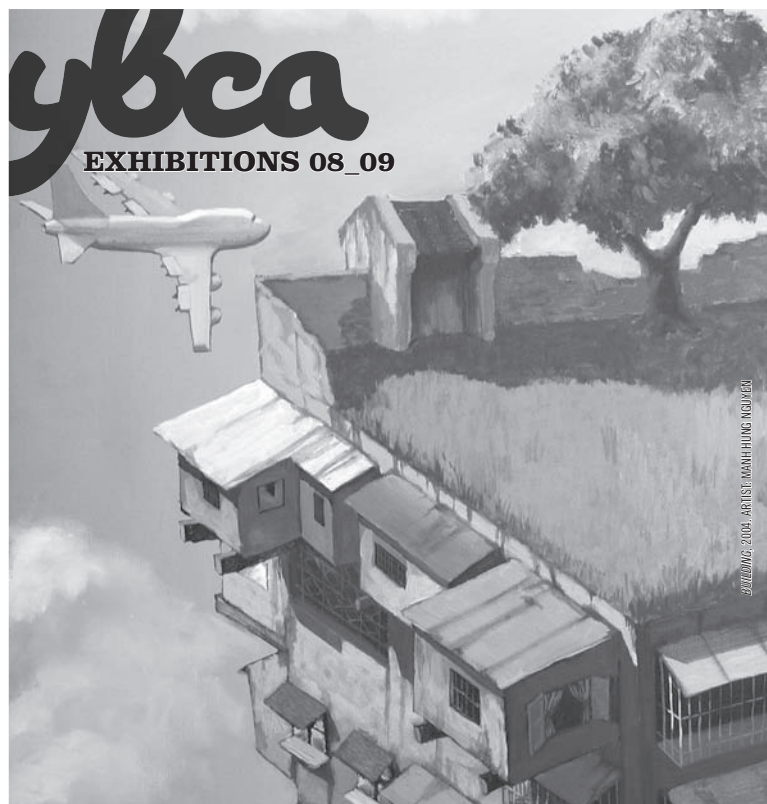
With Foxtails Brigade, New Pantheon, The Definite Articles, Mary Van Note, and Linda Robertson from The Trifles
7:30 P.M., \$10
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

FILM

The Giant Buddhas
As usual, the French figured it out first: the nouveau roman, as formulated by Alain Robbe-Grillet in his theoretical work *Project for a New Novel* (1963), proceeded from the insight that the omniscient narrator was

CONTINUES ON PAGE 18 »

(1) Still from Lee Ann Schmitt’s *California Company Town* and (2) filmmaker Matt Wolf, whose *Wild Combination: A Portrait of Arthur Russell* was a 2008 standout (see Intro); (3) pic from the 2008 Wimbledon men’s singles championship; (4) Uke slinger Uni (see Sun/4); (5) La Plebe (see Wed/31); (6) Gene Kelly in *Singin’ in the Rain* (see Thurs/1); (7) *Je, tu, il, elle* (see Sat/3); (8) *The Giant Buddhas* (see Sun/4); (9) Michael Tilson Thomas (see Tues/6); (10) Marga Gomez (see Wed/31); (11) *The 400 Blows* (see Mon/5); (12) Bonobo (see Fri/2)



transPOP: KOREA VIETNAM REMIX

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THE SAN FRANCISCO BAY GUARDIAN PICKS

The Hunchback of Notre Dame (left, see Wed/31); Sal Principato in the late 1970s (right, see Wed/31)



PICKS CONT. >>

God. Georges Bataille had issued a call to stop making sense two decades before that — and five decades before the Talking Heads did. Christian Frei's 2005 documentary *The Giant Buddhas*, which looks into the Taliban's destruction of the titular, one-and-a-half-millennium-old relics, has little use for raw theory, but understands the pitfalls of telling such a topical story; the film's cinematography eschews specious psychology in favor of a kind of lyricism that attempts to do justice to the complexities of its subject matter. **(Bussolini)**

2 p.m., free
Asian Art Museum
200 Larkin, SF
(415) 581-3500
www.asianart.org

MONDAY JAN. 5

FILM

The 400 Blows

"The press is in an uproar, this kid has taken the world by storm," announces one trailer for François Truffaut's 1959 *The 400 Blows*. But it wasn't just the press that fell for Truffaut and his protagonist Antoine Donel (Jean-Pierre Léaud). A punk-rock band prone to tracks with titles such as "The Beauty of Internal Darkness" even named themselves after the film. Redefining traditional character studies with a touching narrative loosely based on his own life, Truffaut made one of most iconic contributions to the French New Wave, as well as one of the best movies ever made about childhood. Watch it and then drink a bottle of milk on your way home. **(Broder Van Dyke)**

7:15 and 9:25 p.m. (also Tues/6),
\$6–\$9
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com

TUESDAY JAN. 6

EVENT

"Talking Music": Michael Tilson Thomas

My efforts to educate myself about

classical music began in high school and relied on public libraries' CD collections, online articles about Béla Bartók, and listening to KDFC 102.1 FM while driving. I have a certain amount of unchecked contempt for the station's uniformly pastel programming, and the fact that the station's DJs said the name "Michael Tilson Thomas" with even greater frequency than "Haydn" might have permanently predisposed me against the man had I not become quickly aware of the San Francisco Symphony director's Leonard Bernstein-esque efforts — via the *Keeping Score* TV series — to make canonical classical works accessible to the general public. I have nothing but respect for people who might act as a portal to Olivier Messiaen's or Iannis Xenakis' works. **(Bussolini)**

8 p.m., \$20
Herbst Theatre
401 Van Ness, SF
(415) 392-4400
www.cityboxoffice.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST: Daniel Nevers



TITLE *Laughing on the Inside*, installation view

THE STORY During his previous monthlong residency at Southern Exposure, artist Daniel Nevers used everyday construction materials from "the depot" (Home Depot) to build a site specific, large-scale installation. Through the use of materials such as wheelbarrows, stepladders, push brooms, buckets, and plungers, Nevers examines the idea that do-it-yourself is the new self-help.

BIO Daniel Nevers lives and works in San Francisco. He recently received an MFA in Sculpture from Mills College and previously studied at California College of the Arts. Nevers' work has been seen in solo and group exhibitions at Pro Arts, Southern Exposure and Rhythmix Gallery, among others.

SHOWS "Laughing on the Inside," through Jan. 17 (gallery closed Dec. 31–Jan. 3, 2009). Tues.–Sun., noon–6 p.m. Southern Exposure, 417 14th St., SF. (415) 863-2141, www.soex.org. Upcoming shows at Unconstruction at MG Gallery in January, and Chandra Cerrito Contemporary in February.

WEB www.danielnevers.com

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Saturday, January 3, 8:15pm
RAMBLIN' JACK ELLIOTT
Plus: Corinne West

"Ramblin' Jack Elliott has been a towering influence on a generation of folk and rock musicians, most notably Bob Dylan." - The Boston Globe

Mentored by **Woody Guthrie**, Jack is one of the key artists responsible for the worldwide embrace of American folk music. Now at the pinnacle of a career spanning over 50 years, he has received accolades befitting a folk music icon. Recently his South Coast album **won** him a **Grammy** and he has received two more nominations. He won the **National Medal of Arts** award and was honored with a special dinner at the (Clinton) White House. Recently the film **The Ballad of Ramblin' Jack** introduced a new generation to his timeless music and yarns.

Up and coming roots-music diva **Corinne West** will open the concert. \$20adv/\$22door

COMING UP - Sat. Jan 17 CULANN'S HOUNDS & THE EARL BROTHERS \$15adv/\$17door

For information (415) 454-5238 or www.noevalleymusicseries.com



Photo: Kira Sugarman

ANDY WARHOL: Good for the Jews?

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*Tue. 1/6 8PM \$6 **BACKSEAT LOVERS (MEMBERS OF BOATS!) DEAD RINGERS AVENUE ROSE FAULT LINES**

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1/16 - M.S. GARVEY & THE HOOTENANNY ALL-STARS, RAYMOND PETTIBON & THE NICHE MAKERS, OLD WAR SHIRT
1/17 - ARCHERS GUILD - DZ JENG-HIS KHAN, APACHE, WILD THING
1/18 - THE HATEPINKS (FRANCE), NERVOUS TICS
2/1 - ASHERS (MARK UNSEEN), VIVA HATE, THE FORGOTTEN, SWANN DANGER
2/11 - JOEY CAPE (LAGNAGON), DRAG THE RIVER, KEVIN SECONDS (7 SECONDS)

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THURSDAY, JANUARY 22
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THE JUDY EXPERIENCE

WED 1/8
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IRON WITCH
PIGS

THU 1/9
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AIM LOW KID

FRI 1/10
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SAT 1/11
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Rich detail, weak dialogue: *Gears of War 2* takes to the battlefield.

Slipping *Gears*?

GEARS OF WAR 2

(Epic Games/Microsoft Game Studios;
 Xbox 360)

GAMER The original *Gears of War* is like an inter-active Michael Bay movie: an earth-like planet besieged by subterranean monsters with sharp teeth, defended by a crack team of stereotypical, steroidal grunts who banter during combat like they're winning the annual Chi Phi paintball tournament. The plot is skeletal; the voice acting, culled from some kind of Gravelly Voice Olympics. Explosions are big, blood splatters all over the place, and your sidekick shouts "Sup bitches!" every time he shoots something.

Two holiday shopping seasons after its initial installment, *Gears of War 2* has hit the shelves, providing succor to its long-suffering acolytes and fodder for the ever-eager gaming press. Even *The New Yorker* was on the case, running a reverent profile of Epic Games design director and *Gears of War* mastermind Cliff Bleszinski, who somehow managed to wow his interviewer with expensive sports cars and chummy death-matches inside Epic HQ.

Despite its mouth-breathing sensibilities, *Gears of War* introduced a gameplay mechanic that has been widely imitated. Hitting the "A" button hunkers your character down behind "cover," such as a handy door-frame or Jersey barrier. "Squeeze

the Left Trigger" to aim, and you can poke your head up and unleash a fusillade before crouching back down to safety. As a contrast to the frenetic, run-and-jump-and-frag style of previous shooters, it was a revelation, and the gaming public ate it up.

The sequel delivers few surprises. The level design is as sumptuous as ever, rich in magnificent detail. The dialogue remains relentlessly asinine: ham-handed attempts to give your supporting cast any kind of pathos or personality fail miserably. A number of vehicle combat, rail-shooter type sequences have been added. They're not the Epic team's strength, and it shows. There are new weapons, bells, whistles, and so on, but the find-cover-and-flank gameplay is largely the same.

Though the cover system is still intuitive and useful, the designers seem to have forgotten what made it so good in the first place. In the ruined world of the first *Gears*, there is plenty of cover around: rubble, partially destroyed buildings, etc. Taking cover felt natural, realistic, and acted as antidote to the cartoony, arbitrary mechanics of bygone action games. By the end of *Gears of War 2*, you're stomping on Day-Glo buttons that cause prefabricated bits of cover to rise magically from the floor, wondering why the architects of the Impenetrable Enemy Fortress were so utterly stupid. **(Ben Richardson)**

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THE MIX

- (1) Ice skating at Justin Herman Plaza
- (2) Live classical music, Revolution Cafe
- (3) *Dr. Horrible's Sing-Along Blog* — even better the second time!
- (4) Midnight mass, Christmas Eve, Mission Dolores
- (5) Braving the crowds for insane deals at Macy's

music

New Year's resolutions? Against our better judgment, we come up with a few and ask for an irreverent suggestion or two from Chuck Prophet, left. The singer-songwriter performs NYE, as does Les Claypool, center, Borts Minorts, top right, and Mos Def, bottom right. Everybody say, "WHOOOOOOHOOOOO!"

CHUCK PROPHET PHOTO BY JEREMY HARRIS

THE MOST INTRIGUING READER
TOP 10: MITCH CARDWELL

"Budget Rock-er, zine scribe, lover, drunkard"

1. Hank IV, *Refuge in Genre* (Siltbreeze) They've made SF home to Earth's greatest punk band once again.
2. Nothing People, *Anonymous* (S-S) They only play great shows, release great records, etc.
3. The Hospitals, *Hairdryer Peace* (Stonehouse) Ear-splitter of the year, without question.
4. Buzzer, *Disco Kiddz EP* (Douche Master) Glam, proto, pub — it's all here.
5. Nobunny, *Love Visions* (Bubbledumb) Punk parody is always a winning concept.
6. Colossal Yes, *Charlemagne's Big Thaw* (Ba Da Bing) Piano pop-psych crafted in a totally winning fashion.
7. Wounded Lion, "Pony People" 7-inch (S-S) Pop that is both brainy and fun.
8. Mayyors, both 7-inches (self-released) Mayyors wow with sheer force of volume.
9. Scarecrow and the Shuckers at the Stork Club
10. Thee Oh Sees, *The Hounds of Foggy Notion* CD/DVD (Castle Face) I'll take this over their recent hit LP.

Prophet sees

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER "I'm going to start smoking again. I'm going to start eating bad and quit working out." Here, have a few



determinedly daft new year's resolutions from an old hand at San Francisco music-making from Chuck Prophet, who happens to be headlining the old year out at Starry Plough Dec. 31. Don't say he never gave you anything. But seriously, our Prophet?

Actually '09 vows are the last thing Prophet wants to be burdened with. "I'm just lazy," the singer-songwriter confesses from his South of Market mini-HQ. "Why would I put any more assignments on myself?"

You know what he means. New Year's resolutions — what better way to hang an albatross round the old oak tree and set yourself up for FAILblog? Still, 'tis the season, and I have a few ideas on how to institute change in this recession-wracked music scene, inspired by the last time the pink slips flew round the turn of the century, post-tech boom. Call these my "Keep the Scene Strong Goals for '09," all related to stamping out the scourge

of many a creative milieu: passive consumption. Though, hell, who even has the time and cash to consume very much these days?

— Engagement. It's as simple as talking to the performer after the show. And no, I don't mean hit on the band. Instead, start a dialogue — of either the positive or constructively critical ilk — with your friendly neighborhood musicmaker. Who wants to play into a void, to a passive, glazed-look blank generation? Feedback ain't just a whole lotta noise. If the spirit moves you, feel free to buy those hard-working musicians and DJs a round of drinks. The Hemlock's \$1 bag of hot peanuts is a nice gesture.

— Dance. OK, the early '00s saw a rock crew shook it up at shows, but San Francisco is slipping, regaining that bad reputation of resembling zombie-like, arms-folded slabs of tofu. Hold up your end of the bargain and get a move on.

— Stretch. Yes, stretching before dancing helps with muscle aches. But I mean listen to new sounds. If you're a metal dude, lend an ear to weird new America-style folk — think about Zep's connections betwixt loud and languorous. If you're an indie rock chippie check into Fania salsa reissues; a gangster rap head, a bit of death metal or a dab of indie-literati-pop.

— Prepare yourself for the worst — and possibly the best. Everyone's wondering if they're going to be laid off or face a work drought in '09. Instead resolve to put that anxious energy and restless imagination to good use. Come up with some nice, meaty, beaty post-layoff projects. Take up an instrument, even if it is simply a shareware synthesizer. Switch up your recorded listening by swapping records or MP3s with pals — or dive into an affair like KUSF-FM's Rock 'n' Swap on Jan. 11 (www.kusf.org/rocknswap.shtml). Throw a show at your abode, or better yet, put on a free music happening in a public space (i.e., the Toxic Beach throw-downs, mobile Flag Day jamboree).

Sure, everyone knows resolutions are made to be broken. Even Prophet spurned his faux resolutions after we spoke, via e-mail: "So last night after eating cereal for dinner, passing out watching the Food channel, I've decided my NY resolution is to cook more often. Taking up smoking is a bit daft, I have to admit." Tasty words — and food — for thought. **SFBG**

CHUCK PROPHET
Wed/31, 9:30 p.m., \$26.50
Starry Plough
3101 Shattuck, Berk.
www.starryploughpub.com

For more from Chuck Prophet, go to Noise blog at sfbg.com.

PRESSURE TO PERFORM:
A FEW MORE NYE OPTIONS

LES CLAYPOOL

The Bay Area original makes the leap from his longtime NYE venue at the Fillmore. With Zappa Plays Zappa and Tim Fite. Wed/31, 8 p.m., \$69–\$126. War Memorial Opera House, 301 Van Ness, SF. www.goldenvoice.com

BORTS MINORTS AND THIS BIKE IS A PIPE BOMB

NYE Hemlock reg This Bike is joined by the SF troupe Kelley Stoltz describes as "fun SF weirdness without the Burning Man remorse." Wed/31, 9 p.m., \$10. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

MOS DEF

Most definitely "Sneakers Required" with DJs like Apollo and Sake One. Wed/31, 9 p.m., call for price. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787

LAUGHTER AGAINST THE MACHINE

Funny fellahs W. Kamau Bell, Bucky Sinister, and Nato Green issue their response to all the "WHOOOOOOHOOOOO!" that typically goes down on NYE. Wed/31, 7:30 and 10 p.m., \$30 (friendofkarma discount code for \$10 off). Phoenix Theatre, 414 Mason, SF. www.brownpapertickets.com/event/50525

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1/31: PARADISE CITY (GHR TRIBUTE)
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2/12: AGENT ORANGE
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Dengue Fever

► **PREVIEW** Inspiration comes from the strangest of places. It came to organist Ethan Holtzman when he left Los Angeles behind for a six-month journey through Southeast Asia. As he traveled on the back of a pickup truck, his driver was blasting tracks by Cambodian stars of the 1960s and '70s, many of whom were eventually killed by the Khmer Rouge. Drawn to the slinky, bouncy sounds of legendary artists like Sin Sisamouth, Holtzman returned home, determined to bring the electric style to the west. After recruiting four other LA rockers, including brother and ex-Dieselhead member Zac, to fill out the band, Holtzman knew he needed a vocalist to bring the project to life.

Enter Chhom Nimol. The group met the 29-year-old chanteuse in a nightclub in the little Phnom Penh district of Long Beach and, after much convincing, the Cambodian expat decided to attend a rehearsal. Thus, Dengue Fever was born. While they began as a cover band, reworking songs from Cambodia's golden era of rock, they soon began writing their own material, first in Nimol's native Khmer and later in English. Their new material is a compelling mixture of surf, psychedelia, and indie rock, while still remaining deeply rooted in Cambodian pop. Their latest album, *Venus on Earth* (M80), dispels any last whispers that they're a novelty group, and displays their continuing maturity and advanced songwriting prowess. Numbers like "Seeing Hands" and "Sober Drivers" tell compelling stories, and employ sweeping melodies, driven by Nimol's ethereal vocals. In an indie climate sorely lacking in dynamic, trailblazing groups, Dengue Fever breathes fresh, exciting life into a scene in danger of going stale. (Daniel N. Alvarez)

RICKSHAW STOP'S FIFTH ANNIVERSARY BASH With Dengue Fever and Goh Nakamura (Fri/2) and the Attachments (Sat/3). Fri/2–Sat/3, 9 p.m., \$8 advance. Rickshaw Stop, 155 Fell, SF. (415) 235-5718, www.rickshawstop.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable (especially during the holidays), it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 31

ROCK/BLUES/HIP-HOP

ALO Independent. 9pm, \$85.

► **Borts Minorts, This Bike is a Pipe Bomb,** DJ Tragic Hemlock. 9pm, \$10.

► **Butthole Surfers, Negativland** Fillmore. 9pm, \$55.

Les Claypool with Zappa Plays Zappa, Tim Fite War Memorial Opera House, 301 Van Ness; www.ticketmaster.com. 8pm, \$69–125.
George Clinton and Parliament Funkadelic, Greyboy Allstars Warfield. 9pm, \$79–89.

► **Fantomas, Topsy, Zach Hill** Great American Music Hall. 9pm, \$45.

Phil Lesh and Friends, Bob Weir and Ratdog, Jackie Greene Bill Graham Civic Auditorium, 99 Grove; www.livenation.com. 6pm, \$65.

Darlene Love, Melba Moore Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 7:30 and 10:30pm, \$50–150.

Monophonic Boom Boom Room. 8pm, \$70.

► **"New Year's Eve Blowout Bash"** Fat City.

8pm, \$25. With members of Testament, Laaz Rockit, Dublin Death Patrol, and Dragonlord.

La Plebe, Fucking Buckaroos, Banda Newsense, Blackbird Raum, DJ Chaos Bottom of the Hill. 9pm, \$17.

Pebble Theory, Bonafide, Sapien Causa, Jay Trainer Hotel Utah. 9pm, \$8.

Radiators Café du Nord. 9pm, \$100.

Slackers, Impalers, Struts, DJ Diesel Slim's. 9pm, \$30.

► **"A Swingin' New Years Eve"** Bimbo's 365 Club. 8pm, \$60. With Lee Press-On and

CONTINUES ON PAGE 26 ►

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Dropkick Murphys
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WED/31 ROCK/BLUES/HIP-HOP CONT>>

the Nails, Steve Lucky and the Rhumba Bums, Stompy Jones, and the Cottontails.
Tainted Love Red Devil Lounge. 8pm, \$60.
Tea Leaf Green Mezzanine. 10pm, \$30.

BAY AREA
Brother Buzz Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 9pm, \$15-40.
Wendy DeWitt, Sid Morris Belrose Theatre, 1415 Fifth Ave, San Rafael; (415) 454-6422. 8:30pm, \$65.
Sole Music Johnny Foley's. 9pm, free.
Sugar and Gold, Damon and the Heathens Uptown. 9pm, \$10.
"2008 Beatdown" Beckett's. 10pm, free. With

the Mondaze.
Y&T Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 9pm, \$75.

JAZZ/NEW MUSIC

Ben Marcato and the Mondo Combo Top of the Mark. 8pm, \$319. Includes a four-course dinner and bottle of champagne.
Eddie Palmieri and La Perfecta II Yoshi's San Francisco. 9pm, \$100.
Savanna Jazz Trio with Ayako Hosokawa Savanna Jazz. 7:30pm, \$20.

BAY AREA
Bobi Cespedes and Her Quintet Anna's Jazz Island. 7:30pm and 10pm.
Roy Hargrove Big Band Yoshi's. 9pm, \$100.
Tangria Jazz Group Barolo, 404 San Pablo, Pacifica; www.tangria.net. 6:30pm.

FOLK/WORLD/COUNTRY

Ky-Mani Marley, TOK, Turbulence, Pressure and Winstrong 2b1 Multimedia Inc., 3075 17th St; www.going.com/365newyears. 8pm, \$150-200.

New Year's Eve Carnaval Peña Pachamama, 1630 Powell; (415) 646-0018. 9pm, \$125. With Fito Reinoso, Sukay, Eddy Navia, and more.
Rube Waddell, California Honeydrops Amnesia. 9pm, \$15-20.

BAY AREA
Renee Asteria Sweet Fingers, 464 E 14th St, San Leandro; (510) 553-9869. 8pm, \$25-40.
"Balkan Bash" Ashkenaz. 8pm, \$20. With Edessa, Brass Menüeri, and Joe Finn and Friends.
High Country, Dix Bruce, and Jim Nunally Freight and Salvage. 8pm, \$27.50.
Orquesta La Moderna Tradición La Peña

Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 9:30pm, \$28.

Chuck Prophet, Aiden Hawken Starry Plough. 9:30pm, \$30.

DANCE CLUBS

Afrolicious Elbo Room. 10pm, \$15-20. With DJs Pleasurmaker, Senor Oz, Sabo, and Tal Klein spinning Afro-tropical, samba, and funk.
Black and Blue Ball Glas Kat. 9pm, \$40. New Wave City and Bondage A Go Go present this naughty New Wave party, with DJs Skip, Shindog, Shatter, and Starr.
Black and Gold Ball Apartment 24, 440 Broadway; (415) 989-3434. 9pm. With DJ G. Knapp.
Bootie DNA Lounge. 9pm. Smash-Up Derby headlines Bootie's (what else?) pirate-themed bash.
Booty Call Wednesdays New Year's Eve Bar,

465 Castro; www.juanitamore.com. 8:30pm, \$10. Hosted by Juanita Morel, Joshua J, and Brandon.

Bruno's Ultimate NYE Bash Bruno's. 10pm, \$20. With DJs Gordo Cabeza, Bender, and Headnotic.

Casino Royale Urban Diversion clubhouse, 1329 Columbus; (415) 776-7455. 8pm, \$39-69. Urban Diversion hosts a casino-themed party.
CrawlSF NYE 2009 Elan, 839 Howard; www.crawlsf.com. 9pm. With DJs Zaq, Zhaldee, Billy Ruckus, and Marc Devasconceles.

Eclectic Fever GiftCenter Pavilion, 888 Brannan; www.eclecticrock.com. 9pm, \$55-150. With Sila and the Afrofunk Experience.
Imagine NYE09 Ruby Skye. 7pm. With Kaskade.

Love Unlimited Paradise Lounge. 9pm-9am, \$30. Disco party with DJ Spun, Cosmo Vitelli, Conor, Honey Soundsystem DJs, and more.

Midnight Club Six. 8pm, \$25. With Ali Shaheed Muhammad from a Tribe Called Quest.

New Year's Eve Galleria, San Francisco Design Center, 101 Henry Adams; www.smashentsf.com. 9pm, \$100. With DJs Scotty Boy, E-Rock, Rob Bishop, and more.

New Year's Eve Temple. 9pm. With Diplo, Plastician, Kromestar, MRK1, and more.

New Year's Eve Ball Westin St. Francis, 335 Powell; www.tonypresents.com. 9pm. With hip-hop, house, 70s and 80s music, and more.

New Year's Eve Celebration '09 Bubble Lounge, 714 Montgomery; (415) 956-6589. 9pm. \$125-195. Decades of hits, plus an assured supply of the bubbly.

New Year's Eve at Cheryl Burke Dance 1830 17th St; www.cherylburkedance.com. 9pm, \$25-45. Dance party with ballroom dance performances.

New Year's Eve Fireworks Soiree Sens, Four Embarcadero Center; www.frenchylefreak.com. 8pm. With house DJs Frenchy Le Freak, Peeko D, and Martin Aquino.

New Year's Eve 2009 at City Hall San Francisco City Hall; www.nye2009cityhall.com. 8pm. Three rooms of music and entertainment featuring DonovanSF.

No Sex in the Champagne Room Lexington Club. 8pm, free. With DJs Campbell and Chelsea Starr.

NYE 2009 Broadway Studios. 8pm. With DJ Terry Devine.

NYE 2009: Storyville Poleng Lounge, 1751 Fulton; www.going.com/nye09storyville. 10pm. With Mark De Clive-Lowe, Lady Alma, Daz-I-Kue, and more.

Oldies Night Late Night New Year's Eve Party Knockout. 9pm, \$15. With DJ Primo, Daniel, and Lost Cat, and live performances by Girls and Total BS.

Outernational Global Rhythms New Delhi Restaurant, 160 Ellis; (415) 259-8629. 10pm, \$30. With Cheb I Sebbah, DJ Amar, and the Electric Vardo Tribal Fusion Belly Dancers.

Papazzis Suite One80ne. 8pm, \$60. Visit Hollywood, Miami, and Las Vegas at this city-themed bash.

Pearl NYE 2009 Bambuddha Lounge. 8pm. With three areas of music featuring Morgan Page.

Penny Pinchers Ball Annie's Social Club. 9pm, free. With DJs Brian Hick Smokey, Ghoulina, Terror Bull Ted, Alcoholocaust, and Deb Danger.

Popscene presents Disco 2009 Rickshaw Stop. 9pm, \$60. With Shiny Toy Guns and DJ Low B.

Qo61 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

SalsaCrazy Salsa New Years W Hotel, 181 Third St; www.salsacrazynewyears.com. 9pm. Salsa dance in the New Year at this party.

Sea of Dreams Concourse Center, 635 Eighth St; www.seaofdreamsnye.com. 9pm, \$50-90. With Bassnectar and Thievery Corporation.

2nd Sunday NYE '09 Mission Rock Café, 817 Terry Francois; www.missionrockcafe.com. 8pm. With Derrick Carter, DJ Dan, D: Fuse, Tripwire, Chad Clubb, and more.

Studio 54 Mecca, 2029 Market; (415) 530-1375. 7pm, \$65. Dinner, dancing, and more for the ladies.

Subterra Somarts, 934 Brannan; www.somarts.org. 9pm-8am. All-night electronic music party with Painkiller, Earthling, Worthy, Martin Bros, and more.

True Grooves New Year's Eve Bash Madrone. 9pm, free. True School hip-hop, funk, and breakbeats with Redd Claye, Lorax, DJ Timothy, and DJ Q.

Up All Nite! The New Year's Eve Pajama Party Stud. 10pm, \$5-10. Pillow fights are promised

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new year's eve 2008
Wednesday 12/31/2008

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With The Fucking Buckaroos
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DJ Chaos
9pm
doors at 8:30
all ages
\$15 advance
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ANCESTORS
NYLON HEART ATTACK
NIGHT HORSE
FRI JAN 2
DOOR 8:30
\$10
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SAT JAN 3
DOOR 8:30
\$10
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THE HOOKS
THE PLEASURE KILLS
THE FEROCIOUS FEW
DJ TED E BEARSKI

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ARNOCORPS
WHITE BARONS
WED JAN 7
DOOR 8:30
\$12
age: ALL

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MAGIC BULLETS
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WHAT'S HIS FUCK
DANGER DEB
DOORS 9PM NO COVER!!!!
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CRACKWHORE PRESENTS
FRACAS
SHE WOLVES (EX-CYCLE SLUTS FROM HELL)
THREE WEEKS CLEAN
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$6
SATURDAY JANUARY 3RD
POPCENE PRESENTS
LEISURE
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PINK SWASTIKA
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AND APPEARING IN THE BACKROOM
JEALOUSLY
MOM
TENSE
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1/9 GET DEAD, NO RED FLAGS, THE EXCUSE
1/10 SHARK ATTACK W/ STARR, JOSH ZERO
1/16 THE STITCHES, THE LOWDOWNS
1/17 EARTHLESS, ORCHID

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9pm - 6am
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Orgone

» **PREVIEW** Los Angeles’ Orgone chose its name well: if you have a couple hours to kill, you could do worse than riding the Wikipedia reference trail in the direction of Wilhelm Reich’s concept and its ambitious attempt to link observable events with libidinal energy. What the idea lacks in scientific standing, it makes up for in its ability to st(ro)ke the imagination. Orgone’s abbreviated Afrobeat-soul-funk jams might even make a good alternate soundtrack to the orgy of styles, stories, and moods on display in Duōan Makavejev’s *W.R.: Mysteries of the Organism* (1971). Even though Orgone has nine core members, there’s nothing flabby or random about the ensemble’s sound: Fela Kuti’s fusion of Ghanaian highlife and American funk sets the rules and agenda for the group on tracks like “It’s What You Do,” and the playing is tight enough to put accusations of “genre exercise” to bed while brimming with the kind of coherence that might even make something as anarchic as *W.R.* make sense.

But even when dipping their toe in Afrobeat, Orgone’s overriding ambition clearly points to the soul/funk axis of Otis Redding and the Meters. Next to Antibalas’ jazzy flow, Orgone’s horns seem unable to content themselves with Afrobeat’s long-form, percolating build, eager instead to burst out of the song’s frame. Romantic longing is the locus of this Angeleno nonet’s music, a point that’s unmistakable when vocalist Fanny Franklin steps up to the mic on tracks like “Who Knows Who.” In submitting to its influences rather than vying for the romantic notion of the original artist, Orgone humbly hits all the pleasure points strewn across the genres the band venerates. It feels as bright and welcoming as it sounds. **(Brandon Bussolini)**

ORGONE With DJ K-OS. Sat/3, 9:30 p.m., \$15. Boom Boom Room, 1601 Fillmore, SF. (415) 673-8000, www.boomboomblues.com

at this party, also featuring a drag show hosted by Precious Moments and Fudgie Frottage.

THURSDAY 1

ROCK/BLUES/HIP-HOP

Religious Girls, Squeeky Rice, Beatbeat Whisper Hemlock. 9pm, \$6.

BAY AREA

Marco and Danny 19 Broadway. 9pm, free. **Nicole McRory** Johnny Foley’s. 9pm, free.

JAZZ/NEW MUSIC

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free. **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free. **Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5. **Stompy Jones** Top of the Mark. 7:30pm, \$10.

BAY AREA

Adrian Gormley Jazz Ensemble Beckett’s. 10pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 10pm, \$6. Afro-tropical, samba, and funk with DJs Pleasuremaker, Senior Oz, Tom Thump, J Elrod, and B Lee. **Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton,

and more.

Discos Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds. **Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour. **Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul. **I Love the 90s** Madrone. 9pm, free. DJs Samala, Sonny Phono, and Mr. Grant spin jams from you-know-which decade. **Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs. **Lacquer** Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro. **Rock Candy** Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick. **Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 2

ROCK/BLUES/HIP-HOP

Ancestors, Nylon Heart Attack, Night Horse Bottom of the Hill. 10pm, \$10. » **Dengue Fever, Goh Nakamura** Rickshaw Stop. 9pm, \$8. **40Love, Righteous Movement, Park and**

Friends, DJ Whooligan Elbo Room. 10pm, \$7. **Fracas, She Wolves, Three Weeks Clean** Annie’s Social Club. 9pm, \$6. **Intelligence, Mayyors, High Castle, Christmas Island** Hemlock. 9:30pm, \$8. » **Legendary Stardust Cowboy, Guilty Hearts, Jinxes, Thee Cormans** Knockout. 9pm. **Darlene Love, Melba Moore** Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399. 8pm, \$50. **Move the Crowd with BenFlowz, Dem Hoodstars** Red Devil Lounge. 8pm, \$20. **Reel Big Fish, Streetlight Manifesto, One Pin Short** Fillmore. 8pm, \$20. **This Charming Band, Beauty and the Beat** Café du Nord. 9:30pm, \$12. **Wailers, Tomorrows Bad Seeds, DJ Wisdom** Independent. 9pm, \$25.

BAY AREA

Big Bang Beat! Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 9pm, \$14. **Rodeo Clowns** Johnny Foley’s. 9pm, free. **Soft White Sixties, Isabellas, French Cassettes** Uptown. 9pm, free.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free. **Barbara Gainer** Velma’s, 2246 Jerrold; 824-7646. 5pm, free. **Alex Kallao** Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free. **Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5. **Lavay Smith and Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20. **Steven Lugerner Sextet** Red Poppy Art House. 8pm, \$12-15.

BAY AREA

Late Harvest Armando’s, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8. **Pharoah Sanders** Yoshi’s. 8 and 10pm, \$28.

FOLK/WORLD/COUNTRY

Lakay, Alexa Weber Morales Band Ashkenaz. 9pm, \$10-13. **“Starry Plough Twang Party”** Starry Plough. 9:30pm, \$7. With Kitchen Fire and Golddiggers.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party. **AsiaSF** 10pm, free. Hip-hop. **Bonobo** 103 Harriet; www.blasthaus.com. 9pm, \$10. Live DJ set. **City Roots** El Rincon. 9pm. Live salsa, hip-hop, funk, and more. **Club Dragon** Eight. 9pm-3am. A gay Asian dance club. **Club Hide** 9pm-2am, free. Live music. **Club NV** 10pm-3:30am. Hip-hop and salsa. **Club Six** 9pm-2am, \$10. Dance and hip-hop with various DJs. **Cream** DNA Lounge. 10pm, \$9-12. Lesbian dance party with DJs Kathy Valenti and Carlitos spinning hip-hop, old-school, Latin, and pop. **Desire** Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs. **Dirt!** Madrone. 9pm, \$5. Electro, bootybass, crunk, swampy beats, and more with Morale, Kap10 Harris, and Shane King. **Dragon Bar** 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius. **Flashback** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and ‘80s with DJs Scott Fox, MCD, and Derrick D. **Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more. **Fuck Shack** Beauty Bar. 10pm-2am. With Jefferdesiac and guests. **Levende Lounge** 6-10pm. Live performance by Acoustic Sneaky. **M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party. **Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs. **Master Blaster** Delirium. 10pm. Punk rock. **Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond. **Mr. Smith’s** 34 Seaventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer. **Mood Swing** Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk,

soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests. **Nickie’s** 9pm. Hip-hop and house with DJ Spectre. **Nocturna** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs TychoSean and Billa, plus special guests. **Paris Dakar International** Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi. **Ruby Skye** 9pm-4am, \$15. With various guest DJs. **Strangelove** Cat Club. 10pm, \$6. WaxTrax!/Razormaid/Mute/4AD tribute with DJs Thomas Diablo, Unit77, Orko, and Otter. **Tits** Transfer. 10pm-2am, \$4. Give thanks for the mammaries at this Parker Day party.

SATURDAY 3

ROCK/BLUES/HIP-HOP

Rashaan Ahmad, Roy Two Thousand Café du Nord. 9:30pm, \$10. **Belligerator** Thee Parkside. 5pm, free. » **Dengue Fever, Attachments** Rickshaw Stop. 9pm, \$8. **Federalists with Stef Burns Group, Stone Foxes, Trophy Fire** Great American Music Hall. 8pm, \$15. **Hooks, Pleasure Kills** Bottom of the Hill. 9pm, \$10. **Darlene Love, Melba Moore** Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399. 7 and 9:30pm, \$50. **Moped** Amnesia. 10pm. **Notorious, Hey Hey Mama** Red Devil Lounge. 8pm, \$10. **NN, Judy Experience, Younger Lovers, Buck Wilde** Thee Parkside. 10pm, \$5. Benefit for the film *AIDS Camp, or, Survival in the 21st Century*. **Billy Schaffer, Walty, Clay Bell** Hotel Utah. 9pm, \$10. **The Story Chapter XII: Auroras — Rio en Medio, Lickets, Avocet, DJ Black Lodge** Hemlock. 9:30pm, \$7. **Third Date, Jam** Ireland’s 32. 8:30pm, free. **Wailers, Tomorrows Bad Seeds, DJ Funklor** Independent. 9pm, \$25. **Philip Walker** Biscuits and Blues. 8 and 10pm, \$20. **Zoo Station, Little Bitches, Drifting Sand** Slim’s. 9pm, \$15.

BAY AREA

Dizzy Balloon Oakland Metro, 630 Third St, Oakl; (510) 763-1146. 7pm, \$10. **I-Wayne, Chezidek, Fire Star, Bobby Tenna, DJ Reb** 19 Broadway. 9:30pm, \$25. **Intelligence, Christmas Island, Pets,**

CONTINUES ON PAGE 28 »

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+ ALEXA WEBER

MORALES BAND

8:30 pm Caribbean and Latin dance lesson

SAT 1/3

8:00 pm

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\$12 adv/stu

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3:00 pm

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TUE 1/6

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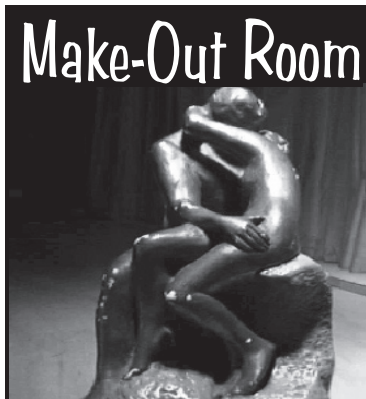
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SAT/3 ROCK/BLUES/HIP-HOP CONT>>

Photobooth Stork Club. 9pm.
Tiger Club, Los Pilotos Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, \$15.
X-Static Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Devin Hoff Red Poppy Art House. 8pm, \$12-15.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Pascal Bokar Band Savanna Jazz. 7:30pm, \$5.
Ricardo Scales Top of the Mark. 9pm, \$10.

BAY AREA
Pharoah Sanders Yoshi's. 8 and 10pm, \$28.
Ron Thompson Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

FOLK/WORLD/COUNTRY

Ramblin' Jack Elliott Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 8:15pm, \$22.

BAY AREA
Sotaque Baiano, DJ Rueben Shattuck Down Low. 9pm, \$10.
"Breakin' Up Xmas Square Dance" Ashkenaz. 8pm, \$15. With Stairwell Sisters and caller Evie Ladin.
Lorijo Manly Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.
"NewGrass for the New Year" Starry Plough. 9pm, \$8. With Montana Slim and Jugtown Pirates.

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FRI JAN. 2	PLASTERKATZ 60s 70s covers 10pm
SAT JAN. 3	DATE ROCK CLASSICS 10pm
SUN JAN. 4	JOSE HEROS 7pm
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DANCE CLUBS

Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bearracuda Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 9pm-3am, \$5. Resident DJ Underdog spins for the boys.
Beat Stroganoff Madrone. 9pm, \$5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phelck, Gordo, Timoteo Gigante, and DJ Sheik.
Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Cafe Cocomo 9pm-2am, \$15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club

hits.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Debaser Knockout. 10pm, \$5. Wear your flannel shirt and get in free to this 90s alternative dance party with DJs Jamie Jams and Emdee of Club Neon.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love.
Leisure Annie's Social Club. 10pm, \$7. Britpop with DJs Aaron, Omar, and Jetset James.
Lust Bambuddha Lounge. 9pm-2am, \$10. DJ Dimitri Mykonos spins house with Hella Miles.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pop Rx Gallery, 132 Eddy; www.rxgallery.com. 10pm, \$7. With Broker/Dealer.
Roccapulco 6:30pm. Weekly salsa lessons.
Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.
Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Suite One8One 9pm-4am, \$20. Guest DJs weekly.
El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.

SUNDAY 4

ROCK/BLUES/HIP-HOP

"Cross-Pollination Party" Cell Space, 2030 Bryant; cparty@gmail.com. 8pm, \$5. With bands Dust, Sapien Causa, Kid with Katana, and Zodiac Death Valley, and artists Lee Harvey Roswell, Young Han, Paul Hayes, Corey Best, and Nara Young.
Darlene Love, Melba Moore Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399. 3pm, \$50.
Mute Socialite, Gay Beast, Strip Mall Seizures Hemlock. 9pm, \$6.
Toiling Midgets, Clodhopper Annie's Social Club. 7pm, \$7.
Uni and the Ding String Trio, Foxtails Brigade, Definite Articles with Trifles, New Pantheon Café du Nord. 8pm, \$10.

BAY AREA
King Cosby Group Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 3pm, \$8.
Buddy Owens 19 Broadway. 9pm, free.
Terry Savastano Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Savanna Jazz Trio with Michael Jones Savanna Jazz. 7:30pm, \$5.
Sony Holland Duo Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.

BAY AREA
Pharoah Sanders Yoshi's. 2 and 7pm, \$5-28.
Swingthing! Sunday Night Swing, 200 Grand, Oakl; (510) 654-5975. 6pm, \$7-12.

FOLK/WORLD/COUNTRY

"Community Roots" Ashkenaz. 8:30pm, \$9-15. With Aima the Dreamer, Seasunz, DJ Divinity, and more.
Nigerian Brothers Ashkenaz. 3pm, \$4-6.

DANCE CLUBS

Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levante Lounge. 11am-3pm. With DJs Ben Hester and Rob G.

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A SWINGIN' NEW YEAR'S EVE
LEE PRESSON STEVE LUCKY
AND THE NAILS AND THE RHUMBA BUMS
STOMPY JONES • THE COTTONTAILS
KITTY KITTY BANG BANG BURLESQUE
 SPECIAL APPEARANCES BY
THE GIRL IN THE FISHBOWL

COMPLIMENTARY GLASS OF CHAMPAGNE, HATS,
 PARTY FAVORS AND TRADITIONAL BALLOON DROP.
 COCKTAIL ATTIRE — BLACK TIE OPTIONAL

FRI. JAN. 16 • DOORS 8 / SHOW 9 • \$20 • 21 & UP
PRIDE & JOY
FRI. JAN. 23 • DOORS 8 / SHOW 9 • \$20 • 18 & UP
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& DJ MOSES ~\$5 COVER~

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HAPPY NEW YEAR!
SO LONG "W"

FRI 1/2 TOIL TEAM 10PM

SAT 1/3 THE KITCHEN 10PM

SUN 1/4 LIVE JAZZ W/ PURPLE FLAG 8PM

MON 1/5 DJ'S LIL TINA
AND CHO CHO 10PM

TUE 1/6 JOE LEWIS AND FRIENDS 10PM

WED 1/7 ALCOHOLOCAUST
W/ DJ WHATSHISFUCK
DJ MOSES AND DJ WILL 10PM

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Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.

Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall.

Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

Jock Lookout, 3600 16th, 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.

Propaganda Laszlo. 9pm. Intimate disco and electropop.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.

SanFranSoulfulSundays Madrone. 8pm, free. Afro-jazz and hip-hop with Johnny Venetti.

Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

Tea Dance Stud. 5-10pm, \$5. With DJ Jimmy Strano.

MONDAY 5

ROCK/BLUES/HIP-HOP

MNDR, Jel, DJ Bomarr Monk Blondie's, 540 Valencia; (415) 864-2419. 9pm, free.

Ragwater Revue, Super Adventure Club, Sean O'Brien and His Dirty Hands Elbo Room. 9pm, \$5.

Spurtz, Luxury Sweets Knockout. 10pm, \$5.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 7pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit rock, Motown, New Orleans R&B, and more — all on 45!

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.

Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.

Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.

Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.

Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10.

Merengue, bachata, salsa, and cumbia lessons. **Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all! **Harry Denton's Starlight Room** 8:30pm, free. With DJ Dave Gillis.

Heavyweight Laszlo. 9pm. With DJ SubText. **Karaoke Shark** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Mix Julie's Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Music on Vinyl Café Royale, 800 Post; 441-4099. 6-8pm. DJ Bob Harp explores the old ways.

94117 Madrone. 4pm, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

Spilff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 6

ROCK/BLUES/HIP-HOP

Chris "Kid" Anderson Biscuits and Blues. 8pm, \$15.

New Thrill Parade, Deadbeats, Judy Experience Hemlock. 9pm, \$6.

JAZZ/NEW MUSIC

Ricardo Scales Top of the Mark. 6:30pm, \$5.

Vince Laetano Trio Savanna Jazz. 8pm, \$5.

BAY AREA

Times 4. Yoshi's. 8 and 10pm, \$10-16.s

FOLK/WORLD/COUNTRY

James Lanman, Jane Lui, Dylan Cannon, Tristan Eckerson Elbo Room. 9pm, \$7.

BAY AREA

Andrew Carriere and the Zydeco and Cajun All-Stars Ashkenaz. 8:30pm, \$10.

Redwing Bluegrass Band Julie's Coffee and Tea Garden, 1223 Park, Alameda; www.julieestea.com. 7pm, free.

DANCE CLUBS

Change the Beat Madrone. 9pm, free. Thug jazz and funk rock from around the world with Centipede and Citizen Ten.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.

Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

Levende Lounge 5pm-2am, free. Downtempo and deep house.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

Maus Haus Knockout. 7pm, free. Domino Records' Animal Collective listening party.

Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.

Nickie's 9pm, \$5. Middle Eastern remixes.

Phuturo Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real,

Genome, Raise, Microphone, and MC Duh.

Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.

Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.

Shelter Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.

Shutter 330 Ritch. 10pm, free. DJs Nako and Omar spin post-punk, goth, indie, and more. Go on and put your dark eyeliner on.

Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.

Suicide Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. DJ Reagonmix spins new and classic dance, electrotrash, and disco.

Total Vinyl Domination Argus Lounge. 9pm, free. Old school punk and other gems with DJs Alcoholocaust, Mackiveli, and Taypoleon. **SFBG**



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CONCERT UPDATE

FEATURED SHOW



GLASVEGAS (UK)
+ **CARL BARAT**
(THE LIBERTINES/UK)

1/8 330 RITCH
MYSPACE.COM/GLASVEGAS

THIS WEEK

BUTTHOLE SURFERS
12/30-31 Fillmore



PHIL LESH & FRIENDS
12/30-31 Bill Graham Civic Auditorium

THIEVERY CORPORATION
12/31 Concourse

FANTOMAS TIPSZY ZACH HILL
12/31 Great American Music Hall

LA PLEBE THE FUCKING BUCKAROOS
12/31 Bottom of the Hill

SUGAR & GOLD
12/31 The Uptown

PHAROAH SANDERS
1/2-4 Yoshi's Oakland

DENGUE FEVER
1/2-3 Rickshaw Stop

THE WAILERS
1/2-3 Independent

LOQUAT
1/3 Uptown

THE HOOKS THE PLEASURE KILLS
1/3 Bottom of the Hill

SEAN HAYES
1/7 Rickshaw Stop

GLASVEGAS AND CARL BARAT
1/8 330 Ritch



HOT TUB
1/9 Uptown

LEE ROCKER
1/9 Red Devil Lounge

REBIRTH BRASS BAND
1/9 & 1/10 Independent

ANGRY SAMOANS
1/10 Bottom of the Hill

MIGGS
1/11 Red Devil Lounge

BRIGHTBLACK MORNING LIGHT
1/14 Independent

SANDRA BERNHARD
1/16 Herbst Theater

THE DEVIL MAKES THREE
1/17 Independent



WILLIE NELSON
1/16-20 Fillmore

BOYZ II MEN
1/18 mezzanine



RAZORLIGHT
1/18 Independent

THE WALKMEN BEACH HOUSE
1/21 Fillmore

FEMI KUTI
1/22 Fillmore

THE RAVEONETTES
1/23 Bimbo's

SMOKEY ROBINSON
1/24 Paramount Theatre



JAY REATARD
1/25 Independent

SHARON JONES AND THE DAP-KINGS
1/28 Warfield

FRUIT BATS
1/30 Bottom of the Hill

JOHN VANDERSLICE DJ AESOP ROCK
1/30 Great American Music Hall

DEVOTCHKA
1/30-31 Fillmore

THE AVENGERS
1/31 Uptown

WALE UCB
1/31 Mezzanine

VOODOO GLOWSKULLS THE TOASTERS
2/1 Slim's

DELTA SPIRIT
2/4 Bottom of the Hill

SCOTT WEILAND
2/5 Grand Ballroom

FICTION FAMILY
2/5 Independent

EAGLES OF DEATH METAL
2/5 Fillmore

THE BIRD AND THE BEE
2/9 Independent



NOFX
2/13 Fillmore

DON CABELLERO
2/15 Independent

ANDREW BIRD
2/19-20 Fillmore



ANDRE WILLIAMS
2/20 Slim's

SCISSORS FOR LEFTY
2/20 Bottom of the Hill

DROPKICK MURPHYS
2/21 Warfield

ANNUALS
2/21 Slim's

KINKY
2/21 Grand Ballroom



M. WARD
3/5 Palace of Fine Arts

20 MINUTE LOOP
3/7 The Uptown

CUT COPY MATT AND KIM
3/12 Fillmore

THE PRETENDERS
3/14 Fillmore

PRIMAL SCREAM
3/17 Fillmore

KID SISTER
4/1 Rick Shaw Shop

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

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NYE 2009
STORYVILLE
A NEW JAZZ SWING

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TEMPLE ROOM // nu jazz, future funk, afro latin soul
featuring a live performance by The Herbie Hancock of Nu-Jazz
MARK DE CLIVE-Lowe
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DAZ-I-KUE (bugz in the attic uk)
KING MOST (plug label)
PROOF (massive selector)

LESS THAN 200 TICKETS TO BE SOLD FOR THIS EVENT!
\$25 / \$35 Early bird tickets
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NYE Party Dec. 31st:
NOBUNNY • SHANNON AND THE CLAMS
ROCK N ROLL ADVENTURE KIDS
BACI GALOOPIS • C'MON EVERYBODY
Plus special guests,
& DJ'S JORGE (LA)
and THE DUKE OF WINDSOR
Check www.myspace.com/woohoo for
venue.
Oakland Ca,
starts @ 9pm,
18+, 5 bands
for 5 bux!!!

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New Years Bash 2008-2009
4 nites of trashrock at 3 different
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New Years Day!
Thurs., Jan 1st
@ Knockout,
3223 Mission St. SF
SHANNON AND THE CLAMS
PERSONAL AND THE PIZZAS
THE IMPEDIMENTS • HORROR-X
CONVERTIBLE
Plus DJ MARCOS and special guests
9pm, 21+, 5 bands for 5 bux

Friday Nite! Jan 2
@ Knockout, 3223 Mission St. SF
THE LEGENDARY
STARDUST COWBOY
THE GUILTY HEARTS (LA)
THEE CORMANS (LA)
THE BE-NEATS (PASO ROBLES)
THE TEUTONICS
Plus DJ COLIN and special guests
9pm, 21+, 5 bands for 5 bux!

Saturday Nite! Jan 3
@ 924 Gilman St., Berkeley
ROCK N ROLL ADVENTURE KIDS(LP release Party)
THE FLAKES • THE LOOSING STREAKS • THE SHANKERS (CHICO) •
NOBUNNY • Plus special guests
8pm sharp, All Ages! 5 bands for 5 bux, plus \$2 membership card,
and special promo for the 1st 50 guests

club list

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(415) 546-6300
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39 New Montgomery
(415) 495-5436
ICON ULTRA LOUNGE
1192 Folsom
(415) 626-4800
INDEPENDENT
628 Divisadero
(415) 771-1421
IRELAND'S 32
3920 Geary
(415) 386-6173
JACK'S CLUB
2545 24th St
(415) 641-5371
JAZZ AT PEARL'S
256 Columbus
(415) 291-8255
JELLY'S
295 Terry Francois
(415) 495-3099
JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777
KATE O'BRIENS
579 Howard
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KELLY'S MISSION ROCK
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1351 Polk
(415) 885-4535
KNOCKOUT
3223 Mission
(415) 550-6994
LASZLO
2534 Mission
(415) 401-0810
LEVENDE LOUNGE
1710 Mission
(415) 864-5585
LEXINGTON CLUB
3464 19th St
(415) 863-2052
LINGBA LOUNGE
1469 18th St
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LI PO LOUNGE
916 Grant
(415) 982-0072
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300 Jefferson
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540 Clement
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116 Clement
(415) 751-1122
PLUSH ROOM
York Hotel
940 Sutter
(415) 885-2800
POLENG LOUNGE
1751 Fulton
(415) 441-1710
PUBLIC
1489 Folsom
(415) 552-3065
PURPLE ONION
140 Columbus
(415) 217-8400
RAMP
855 China Basin
(415) 621-2378
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1534 Fillmore
(415) 346-8696
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(415) 921-1695
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2698 Folsom
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EL RIO
3158 Mission
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3639 Taraval
(415) 240-8360
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2099 Folsom
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3140 Mission
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3809 Geary
(415) 221-5095
ROYALE
1326 Grant
(415) 433-4247
RUBY SKYE
420 Mason
(415) 693-0777
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2937 Mission
(415) 285-3369
SHANGHAI 1930
133 Steuart
(415) 896-5600
SHINE DANCE LOUNGE
1337 Mission
(415) 421-1916
SKYLARK
3089 16th St
(415) 621-9294
SLIDE
430 Mason
(415) 421-1916

Orquesta La Moderna Tradición plays La Peña Cultural Center's New Year's Eve Bash. | PHOTO BY LA ORQUESTA

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3187 Mission
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201 Ninth St
(415) 255-2742
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3049 20th St
(415) 648-1047
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2183 Mission
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601 Eddy
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3388 19th St
(415) 643-3558
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5927 California
(415) 831-5620
BEAUTY BAR
2299 Mission
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365 CLUB
1025 Columbus
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401 Mason
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BOHEMIA LOUNGE
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BOLLYHOOD CAFÉ
3372 19th St
(415) 970-0362
BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455
BROADWAY STUDIOS
435 Broadway
(415) 291-0333
BRUNO'S
2389 Mission
(415) 643-5200
BUBBLE LOUNGE
714 Montgomery
(415) 434-4204
BUTTER
354 11th St
(415) 863-5964
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(415) 392-3515
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CAFÉ DU NORD
2170 Market
(415) 861-5016
CAFE INTERNATIONAL
508 Haight
(415) 665-9915
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527 Valencia
(415) 863-9328
CATALYST COCKTAILS
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(415) 621-1722
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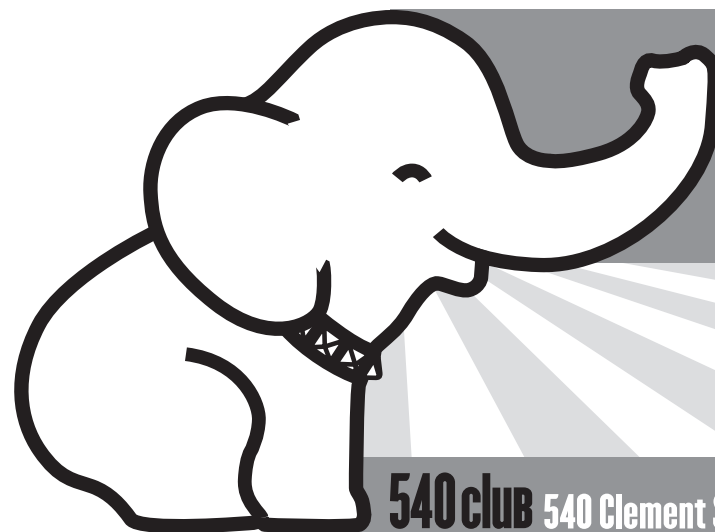
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SEÑOR OZ W/ **TOM THUMP**

FRI 1/2 10PM \$7
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Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“The Totoro Forest Project.”** Art inspired by *My Neighbor Totoro*. Through Feb 8. **“Small Press Spotlight: Ryan Claytor.”** Solo showcase. Through March 8. **“Colan: Visions of a Man Without Fear.”** A career-spanning retrospective. Through March 15.

Contemporary Jewish Museum 736 Mission; www.thejcjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members. **“In the Beginning: Artists Respond to Genesis.”** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 6. **“John Zorn Presents the Aleph-Bet Sound Project.”** Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Feb 1. **“Warhol’s Jews: Ten Portraits Reconsidered.”** Another look at Warhol’s 1980 series. Through Feb 3. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Martin Puryear Prints.”** Experimental prints by Martin Puryear. Through Jan 11. **“In the Name of God: War, Religion, and the Reliquaries of Al Farrow.”** Solo show. Through Feb 15. **“Yves Saint Laurent.”** Mammoth retrospective. Through April 5. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **“246 and Counting: Recent Architecture + Design Acquisitions.”** Items acquired since curator Henry

Urbach joined the staff in Sept 2006. Through Sun/4. **“Brought to Light: Photography and the Invisible, 1840-1900.”** Scientific photos from the 19th century. Through Sun/4. **“Double Down: Two Visions of Vegas.”** Video works by Olivo Barbieri and Stephen Dean. Through Sun/4. **“Martin Puryear.”** Solo retrospective. Through Jan 25, 2009. **“The Art of Participation: 1950 to Now.”** Thematic exhibition devoted to participatory art. Through Feb 8.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“The Gatherers: Greening Our Urban Spheres.”** Group exhibition with public programs. Through Jan 11. **“transPOP: Korea Vietnam Remix.”** Show of 16 artists from Korea, Vietnam, and the US. Through March 22.

BAY AREA

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **“L.A. Paint.”** Works by 11 Southern California artists. Through March 8. **“The Art and History of Early California.”** The story of California from the first inhabitants through the Gold Rush. Ongoing. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). **“Mahjong: Contemporary Chinese Art from the Sigg Collection.”** Four decades of Chinese art. Through Sun/4. **“Bending the Word.”** Reinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8.

GALLERIES

OPENING

Café Royale 800 Post; 441-4099, www.cafeyale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. **“Mother’s Milk: An American Portrait,”** art by Ian Hill (reception Fri/2, 8pm-midnight). Through Jan 31. **Caldwell Snyder Gallery** 341 Sutter; 296-7896. Mon-Sat, 10am-6pm; Sun, 11am-6pm. **“Piotr Strelnik,”** solo show by painter. Thurs/1 through Jan 31.

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. Group show (reception Fri/2, 7-10pm). Through Jan 31. **Don Soker Contemporary Art** 49 Geary, suite 418; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. **“New Artists, New Works, New Year,”** group show. Tues/6 through Feb 28. **Elins Eagles-Smith Gallery** 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. **“Recent Works by Gallery Artists,”** group show. Fri/2 through Jan 31. **Hang Art** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. **“Equanimity,”** paintings by Andrzej Michael Karwacki. Thurs/1 through Jan 31.

BAY AREA

Mama Gallery 2318 Telegraph, Oak; (510) 465-4073. Call for hours. **“Obi Kaufmann and Jonathan Wakuda Fisher,”** duo show. Fri/2 through Jan 30. **Oakland YMCA** 2350 Broadway; (510) 451-9622. **“Spunk: Portraits of Senior Fitness,”** group show. Mon/5 through Feb 26. **O’Hanlon Center for the Arts** 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. **“O’Hanlon Members’ Annual Show,”** group show (reception Tues/6, 6-8pm). Tues/6 through Jan 29. **Red Door Gallery** 416 26th, Oak; (510) 292-7061. **“Art and the Body Politick,”** group show (reception Fri/2, 6-10pm). Fri/2 through Jan 31. **Rock Paper Scissors** 2278 Telegraph, Oak; www.rpscollective.com. Wed-Sun, noon-7pm. **“It’s Happening All the Time,”** group show (reception Fri/2, 6-9pm). Fri/2 through Jan 31.

ONGOING

a.Muse 614 614 Alabama; 279-6281. Call for hours. **“The Organic Manifesto,”** photos by Luis Delgado. Through Jan 10. **ArtHaus** 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. **“Duality,”** paintings by Maxine Solomon. Through Dec 20. **“Destinations,”** paintings by Carolyn Meyer. Through Sat/3. **ArtHouse Gallery** 1360 Mission; 821-1145. Call for hours. **“Goodman 2,”** group show for live-work artist building. Through Jan 23. **ArtZone 461 Gallery**, 461 Valencia; 441-8680. Call for hours. **“Heads and Tales,”** works by Agelio Batle. Through Jan 18. **Babylon Falling** 1017 Bush; 345-1017. Call for hours. **“Shawn Mortensen,”** solo photography show. Through Jan 14. **Baer Ridgway Exhibitions** 172 Minna; 777-1366. Call for hours. **“Seasick,”** new work by Wolfgang Ganter. Through Sat/3. **Braunstein/Quay Gallery** 430 Clementina; 278-9850. Call for hours. **“Small Works,”** a holiday group show. Through Jan 17. **Building 49** Presidio Officers’ Club, 50 Moraga; 561-5444. Wed-Sun, 11am-5pm. **“Andy Goldsworthy at the Presidio,”** sculptural work. Through May 3. **Catharine Clark Gallery** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. **“Bomb Landscape,”** art by Josephine Taylor. Through Sat/3. **Center for Sex and Culture** 1516 Mission; 864-1558. Call for hours. **“The Fine Art of Bondage Portrayed in Oils,”** art by Nancy Peach. Through March 11. **Collectively Grasp** 850 Greenwich; 673-3744. Wed-Sat, noon-6pm. **“Integrated: spiritual survival,”** works by Julie Jaycox. Through Feb 14. **Don Soker Contemporary Art** 49 Geary, suite 418; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. **“Rise Above,”** solo show by Jesse Gottesman. Through Sat/3. **double punch gallery** 1821 Powell; 399-9785. Mon-Sat, 11am-7pm, Sun, 11am-6pm. **“Vampira,”** Dario Argento-inspired art by French and Diva. Through Feb 27. **Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. **“Electric Works: New Releases and Then Some,”** group show. Through Sat/3. **Femina Potens** 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. **“Oh, oh, oh, Christ,”** group show of religious iconography. Through Sun/4. **Galería de la Raza** 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. **“ECDISIS,”** sculptural works by Ana Teresa Fernandez. Through Jan 10. **Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. **“A Tribute to Bruce Conner & Terry Fox,”** tribute show. Through Sat/3. **GLBT Historical Society** 499 Castro; 777-5455. Daily, 11am-7pm. **“Passionate Struggle: Dynamics of San Francisco’s GLBT History,”** historical exhibit. Through Jan 31. **Gregory Lind Gallery** 49 Geary; 296-9661. Call for hours. **“All It Is,”** new paintings by Jake Longstreth. Through Jan 31. **Hallway Bathroom Gallery** 391A South Van Ness; mingtungaa@yahoo.com. By appointment. **“Pattern Pattern Pattern and Other Happenings,”** group show. Through Jan 10.

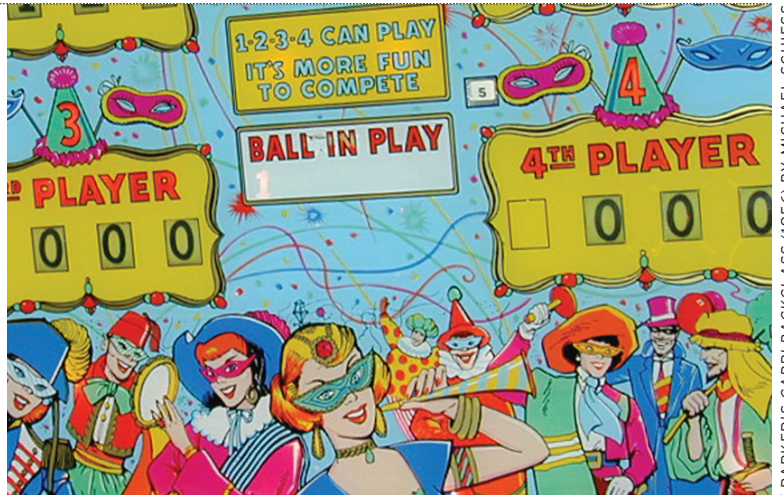


PHOTO OF ROY PARKER'S CAPRI BACKGLASS (1956) BY MICHAEL SCHIESS

“Pinball as Art and the Art of Pinball”

» PREVIEW One Bay Area artwork that made an impression in 2008 was William T. Wiley’s *Punball: Only One Earth*. For the centerpiece of a large solo show at Electric Works, Wiley took a 1964 pinball machine from Gottlieb and redesigned it — with characteristic humor — into a global warming game in which “eye scabs [were] melting” and (to quote a review by *Guardian* contributor Ari Messer) “globes [were] drunk on their own worldliness.”

Wiley’s machine isn’t included in “Pinball as Art and the Art of Pinball” at Lucky Ju Ju Gallery, but curator Michael Schiess has organized an 11-artist group collection of pinball machines, paintings, photographs, back-glasses, and playfields. He’s out to demonstrate that the medium exemplifies art just as thoroughly and effectively as other popular forms like comic books or cartoons. The venue is ideal: Lucky Ju Ju Pinball is a paradise for vintage pinball and — after some arresting past shows such as photographer Linda Kramer’s “American Carnival Portraits” — this is its gallery’s 50th exhibition. **(Johnny Ray Huston)**

PINBALL AS ART AND ART AS PINBALL Through Feb. 4, 2009. Fri.–Sat. 6 p.m.

—midnight (party Wed/31, 6 p.m.–1 a.m.), \$5–\$10. Lucky Ju Ju Pinball Gallery, 713 Santa Clara, Alameda. (510) 205-9793, www.ujuju.com

Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. **“Paper Beings,”** group show curated by Marissa Gianno. Through Jan 31. **Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. **“Reflections on Painting,”** work by John Andrews; **“Titration,”** work by Emil Lukas. Through Jan 31. **Italian Cultural Institute of San Francisco Gallery** 425 Washington; 788-6839. Mon-Fri, 9am-5pm. **“Doppio Sogno dell’Arte,”** group show of prints and works on paper. Through Jan 9. **Jancar Jones Gallery** 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. **“Virginia Holt,”** solo show of paintings. Through Jan 12. **Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. **“Winter Haiku,”** group show. Through Jan 31. **Kearney Street Workshop** 180 Capp #5; 503-0520. Call for hours. **“Shifted Focus: A 10th Anniversary APAture Retrospective,”** group exhibition. Through Jan 23. **Linn Gallery** 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. **“Iliterature,”** textual group show curated by Mark Carter. Through Sat/3. **Market Street Kiosks** Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. **“Love’s Unsung Hero/The Mighty Defender,”** a poster series from Golden City Comics. Through March 19. **Michael Rosenthal Contemporary Art** 365 Valencia; 552-1010. **“Rooted in America,”** work by Renee Billingslea. Through Sat/3. **Mission 17** 2111 Mission, suite 401; 861-3144. Wed-Sat, 1-6pm. **“Dream On!,”** fifth annual juried exhibition. Through Jan 31. **Modernism** 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. **“Another Life,”** work by Curtis Ripley; **“Mood Indigo,”** work by Sheldon Greenberg. Through Jan 10. **Polarity Post Productions** 69 Green; 673-3080. Mon-Fri, 9am-5pm. **“There is Still Life in a Still Life,”** group show. Through Jan 10. **Rare Device** 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. **“Small Details,”** new work by Trish Grantham. Through Jan 27. **RayKo Photo Center** 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. **“Panopticon,”** photos by Jessica Kaufman; **“Where Nepenthe Flows,”** pho-

tos by Michael Starkman. Through Jan 10. **Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. **“Duo Mysto,”** art by Don Ed Hardy and Ron Nagle. Through Jan 10. **Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. **“The Transparent City,”** work by Michael Wolf. Through Sat/3. **Robert Tat Gallery** 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. **“The Small Pictures,”** contact prints by Ruth Bernhard. Through Jan 17. **Shooting Gallery** 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. **“Architeuthis,”** works by Skot Olsen. Through Jan 10. **Silverman Gallery** 804 Sutter; 255-9508. Tues-Sat, 11am-6pm. **“This is a Myth,”** work by Ben Shaffer. Through Jan 17. **688 Gallery** 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. **“Book Arts,”** group show. Through Fri/2. **Skylight Gallery** San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm; Sun, noon-5pm. **“Afghanistan 1970-1975: Images From an Era of Peace,”** photos by Joseph N. Hoyt. Through Jan 18. **Soap Gallery** 3180 Mission; 920-9199. Mon-Thurs, 11am-2pm. **“The Hoop Show,”** group show of hoop art. Through Jan 8.

BAY AREA

Chandra Cerrito Contemporary 25 Grand, Oak; 577-7537. Fri, 4-7pm; Sat, noon-3pm. **“Open Space,”** work by Zachary Royer Scholz. Through Jan 31. **Johansson Projects** 2300 Telegraph, Oak; 999-9140. Thurs-Sun, noon-6pm; and by appt. **“Tickling Thicket,”** constructions and installations by Katy Stone and paintings by Yvette Molina. Through Sat/13. **“Collapsitism,”** holiday sale show. Through Jan 2. **Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm. **“Kala Artists’ Annual Exhibition,”** group show. Through March 28. **Lucky Ju Ju Pinball Art Gallery** 713 E Santa Clara, Alameda; www.ujuju.com. Daily, 9am-9pm. **“Pinball as Art and the Art of Pinball,”** group show. Through Sat/4. **SFBG**

WEDNESDAY DECEMBER 31ST

2008 ➔ 09

I ♥ MZ & heist present

A New Year's Eve
FORWARD
Celebration of Creativity

Fine Art Gallery, Live Video Mixing and Film Projection, 10-way Classic SF DJ Tag Team, and an OPEN BAR including Champagne and Complimentary Tapas.

9pm_2am 21+ \$60 / \$100 per couple

AT PROJECT ONE [251 RHODE ISLAND]

Joe Goode Performance Group's *small experiments in song and dance*

» PREVIEW Leave it to Joe Goode to come up at the end of the year with something as untried as a series of pieces, some as short as 30 seconds. Having enlisted the collaboration of Portland, Ore., singer-songwriter Holcombe Waller, Goode modestly calls the program *small experiments in song and dance*. The idea is to create works that, as Goode describes it, have music and dance “collide.”

It's another step in the choreographer's ongoing search for new theatrical forms in which the aural and visual feed off each other, hopefully in surprising ways. On a practical level, this means Goode's dancers will sing while Waller, whose voice has been described as “soft as white velvet,” will dance. Waller, who arrives with two instrumentalists, is bringing to the performance his experience of stretching the concert format into more theatrical frameworks. Additionally, he has worked with dancers in past. But more than that, *small experiments* looks like it might be a meeting of two kindred spirits. There's a wistfulness and poignant tenderness to much of Waller's music that surely must have resonated with Goode. The opening night will be a special New Year's Eve celebration and includes a pre-performance champagne reception and post-performance party. **(Rita Felciano)**

JOE GOODE PERFORMANCE GROUP'S SMALL EXPERIMENTS IN SONG AND DANCE

Wed/31, 9:30 p.m., \$25–\$125; Fri/2 and Sat/3, 8 p.m., \$20–\$25.

Brava Theater Center, 2781 24th St., SF. (415) 561-6565, (415) 647-2822, www.brava.org, www.joegoode.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, go to sfbg.com.

THEATER

OPENING

T.I.C. Trenchcoat in Common Magic Theatre, bldg D, Fort Mason Center; 1-866-838-3006, www.encoretheatrecompany.org. \$10–\$40. Previews Fri/2-Sat/3, 8:30pm; Sun/4, 5pm. Opens Mon/5, 8:30pm. Thurs-Sat, 8:30pm; Sun, 5pm. Through Feb 1. Encore Theatre Company stages the world premiere by Peter Sinn Nachtrieb.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm; Wed/31, 7 and 10:15pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Dame Edna Everage Post Street Theatre, 450 Post, second flr; 771-6900, www.ticketmaster.com. \$55-78. Wed-Fri, 8pm; Sat, 3 and 8pm; Sun, 5pm. Through Sun/4. Consistency contains room for surprise and the gentle tweaking of a winning formula, or at least that's normally been the case with the she-fest known as Dame Edna Everage, alter ego — emphasis on the last part — of world-renowned Australian actor Barry Humphries. Capitalizing archly on the perennial “final tour” threat of rock star dinosaurs and mega sores of all kinds, Humphries' always extremely arch character returns with a reprise of the showbiz send-up that's held both of them in good stead for decades and change: a brilliantly meandering and megalomaniac monologue spiked with a song or two (accompanied by longtime musical director Andrew Ross on the ivories) and a devilish assault on the wonderstruck audience, several of whom invariably wind up on the stage and at least one of whom will be coaxed into placing a call home from there. This episode comes with two acts introduced by short films, competing biopics contributed by Dame Edna's people on the one hand and her hostile juvenile delinquent daughter, Valmai (Erin-Kate Whitcomb), on the other. But these additions aside, the show is familiar and, sad to say, a little stale — not that anyone could hope this last tour is anything but the first in a ceaseless stream of carefully marketed farewells. (Avila)

» Abraham Lincoln's Big Gay Dance Party SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Wed-Sat, 8pm; Sat,

3pm; Tues, 7pm. Through Jan 17. When an Illinois primary school teacher (Lorraine Olsen) directs her kids in a patriotic pageant embracing evidence of Abraham Lincoln's homosexuality, the community backlash leads to a “trial of the century” in which Republican political posturing, electoral contests, and personal and professional revenge bear down on a Midwestern town, outing more than skeletons from a few family closets and inspiring more than just political murder besides. That's the barebones story, anyway, at the core of this sly and entertaining show, a world premiere from Aaron Loeb (*First Person Shooter*) that shuffles three distinct acts — each a new angle on the events — according to audience preference. Loeb's saucy and intriguing tripartite play takes the “pageant” conceit for its operative framework, deploying a cast of dancing performers in Abe Lincoln drag — expertly choreographed by Kim Richards and Tom Segal to blend family theme park extravaganza with weehour discotheque — to razz and dazzle characters and audience alike, while underscoring the slippery diversity in appropriations of “Lincoln” to begin with. SF Playhouse's production comes buoyed by a terrific multi-tasking ensemble (including Velina Brown, Sarah Mitchell, Joe Kady, Mark Anderson Phillips, Michael Phillis, and Brian Degan Scott) under inspired direction from Chris Smith. While the entertainment value is high, the cast turns on a dime to persuasively evoke the subject's drama in what becomes a timely and piquant meditation on the politics of homophobia and gay rights. (Avila)

» Magic Holiday The Marsh, 1062 Valencia; www.themash.org. \$7.50-10. Sat-Sun and Mon/29, 1pm. Through Mon/29. David Hirata and Friends present illusions and routines for audiences of all ages.

» No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. \$15-50. Thurs-Sat, 8pm; Sun, 7pm. Through Jan 25. No parole from family: that's the import of writer-performer Carlo D'Amore's title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son's turbulent relationship with his ailing mother. Having suffered a stroke, D'Amore's estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D'Amore's exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It's anyone's guess just how semi this “semi-autobiographical” story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D'Amore before the bars of an invitingly open cell, comes over in great cinematic images like a black-box blend of Scorsese and Almodóvar. (Avila)

» The Phantom of the Opera Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$33-

98. Tues-Sat, 8pm; Wed, Sat-Sun, 2pm. (Wed/31 performance at 7:30pm.) Through Sun/4. Harold Prince directs Andrew Lloyd Webber's musical.

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

What Mama Said about “Down There” Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

Zanna, Don't! New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 18. In Heartsville High same-sex couples are the norm, and the school's magical matchmaker is determined to make sure everyone in town is happily paired up.

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Tues and Thurs-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. (No matinee Thurs/1.) Through Jan 18. Director Mary Zimmerman's association with the Berkeley Rep goes back to 1996's *Journey to the West*. Since then Zimmerman has returned with productions in a similar vein: vigorously flamboyant, even cheeky stagings of classic texts. She has gained wide acclaim for this kind of work, and although I haven't seen them all, the few productions I have encountered have usually left me less than enthusiastic. When not just showy and underwhelming, they proved off-putting in their characteristic combination of baroque, antic staging and translation of “timeless” truths via an American vernacular of pop references, every-guy inflections, mundane sentiment, and low humor. That said, I'm relieved to add that *The Arabian Nights* is one of the more successful expressions of this normally problematic formula. It exhibits only mild versions of the excesses mentioned, hewing closer to the spirit of the original material and showing more restraint overall. *Nights* was first staged in the wake of the first Gulf War. It was the mainstream media's narrative treatment of that conflict, especially its cheerful echoing of militaristic euphemisms steeped in callous brutality, that reportedly sparked the idea to dip into the treasure trove of tales making up the legend of Scheherazade (Sofia Jean Gomez) and *One Thousand and One Nights*. Scheherazade, you'll remember, forestalls her wedding night execution at the hands of her new husband, a serial wife murderer with trust issues named King Shahryar (Ryan Artzberger), by unfurling, Penelope-like, one tantalizing yarn after another. Her gripping storytelling ability is the king's and our pleasure both, as Scheherazade is granted one extension after another. The immediate political urgency and topicality take a back seat — and no doubt for the better, theatrically speaking — to the dramatic and comic power of the stories themselves, augmented by a robust ensemble performance. (Avila)

Babes in Hollywood: The Music of Garland and Rooney Hillbarn Theatre, 1285 E Hillsdale, Foster City; (650) 349-6411, www.hillbarntheatre.org. Wed/31, 7pm. This West Coast premiere pays tribute to the careers of the performers.

Macbeth Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$25 pay-what-you-can; NYE \$50. Thurs-Sat, 8pm; Sun, 5pm. (Special Wed/31 performance with champagne.) Through Feb 1. Shotgun Players presents director Mark Jackson's lively, insouciant, stylishly au courant setting of Shakespeare's Scottish play, wherein a brash pair of young social climbers take fate into their own indelibly bloody hands. Naturally, “blood will have blood,” and it certainly does stain those designer threads (courtesy of Valera Coble) strutting across Nina Ball's fashion-runway of a stage, backed by a shimmering tinsel curtain through which, among other rivals and arrivals, Burnham Wood eventually and dramatically appears. In the title role, an impressive Craig Marker begins as a deceptively pretty-boy Macbeth, building expertly to a dark, authoritative villain, while a sharply vital (if occasionally overwrought) Blythe Foster plays Lady M as an unexpectedly vulnerable vixen carried by appetite beyond her depth. The rest of the cast joins in fluidly rendering Shakespeare's lines in contemporary cadences, though the performances, generally solid, are not always persuasive. Productions of *Macbeth* are in fashion, not just high fashion, these days, and in literally bloodying the spotless garb of such elegantly modern-looking merchants of mass slaughter, Jackson underscores one good reason why. But by downplaying the supernatural dimension — reducing the three witches to one (a somewhat blank homeless woman played by Zehra Berkman) and ditching some related dialogue — he may undercut another aspect of the play's special resonance just now, when both man-made and natural systems beyond full control or understanding seem to conspire against us all like inexorable destiny. (Avila)

DANCE

Small experiments in song and dance Brava Theater Center, 2781 24th St; (415) 561-6565, (415) 647-2822, www.joegoode.org. \$20-125. Wed/31, 9:30 p.m.; Fri/2 And Sat/3, 8 p.m. Joe Goode collaborates with singer-songwriter Holcombe Waller.

BAY AREA

Ecstatic Dance Historic Sweets Ballroom, 1933 Broadway; www.ecstaticdanceeastbay.com. \$15; free for children under 16. Sun, 10:30am, and Wed, 7:45pm. The biweekly family-friendly community dance with local renowned DJs welcomes participants from all tribes. Ongoing.

PERFORMANCE

Absolute Magic SF Playhouse 2, 533 Sutter, second flr; 902-7260. Fri/2-Sat/3, 8pm. Big Al Catraz hosts the finest magicians in the Bay Area.

BATS Improv Theatre Bayfront Theater, Building B, Fort Mason Center; 474-6776, www.improv.org. \$15-20. Opens Sat/3. Fri-Sat, 8pm. (No shows Valentine's weekend.) Through Feb 28. The Rock 'n' Roll Theatresports tournament showcases high-energy improvised comedy.

Joy Behar Castro Theatre, 429 Castro; 392-4400, cityboxoffice.com. \$39-100. Wed/31, 10:30pm. The standup comic and *The View* cohort rings in 2009 with a solo show. Wing also appears.

W. Kamau Bell's New Year's Eve Solo-Tacular Stagewerx, 533 Sutter; 1-800-838-3006. \$20. Wed/31, 7:30 and 10pm. Each show spotlights a different quartet of actor-writers from Bell's solo performance workshop including Coke Nakamoto, Enzo Lombard, Zahra Noorbakhsh, Debra Netkin, Bruce Pachtman, Janine Brito, Elana Isaacs, and Thao Nguyen.

Carnival of the Mind Actors Theatre, 855 Bush; 646-0776. \$40. Wed/31, 8pm. Magician Jay Alexander presents an evening of wonder and laughs.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

Economics humor Hilton, Golden Gate rooms 1 and 2, 333 O'Farrell; www.standupeconomist.com. Free. Sat/3, 8pm. The first humor session of the American Economic Association meeting showcases “stand-up economist” Yoram Bauman and an award for the funniest economics paper of 2008.

Ennio Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$20-\$55. Wed/31, 6 and 9pm. Arts and crafts have a new name: Ennio. Well, not that new. The Italian paper-wrapped cross-dresser, the original (one supposes) origami-clad lip-syncing Latin, actually marks a return to Berkeley Rep this season for a limited run, getting his paper drag on for the holidays. This man must make forests shudder. Seriously, he chews through a lot of paper. I'm assuming it's eventually recycled so it's really okay. The family-friendly program, featuring a “stationery parade” of pop icons, comes across as a strange amalgam of drag standards (Madonna, Streisand, Spears, etc.) and combos you'd more likely encounter at a department store (C-3PO stalking the stage to John Williams, or a love ballad featuring Kermit and Miss Piggy). The museum gift shop comes to mind more than once (Van Gogh, for instance, painting and shaving to “Crazy”). The rapid, often onstage transitions from one character to another can come with a knowing smirk (like the quick-change juxtaposing of sex goddess and French nun) but more often than not there's no rhyme or reason, just a succession of wacky impersonations in elaborate napkins. Yes, the costumes are ingenious, the performance fleet, and I have to admit the crowd seemed to eat it up. But to me it was, you know, a little thin. (Avila)

Fiesta Flamenca Bollywood Café, 3372 19th St; 970-0362. \$10. Every second Wed, 8pm. Cuadro Flamenco Aljibe is featured. Ongoing.

Marga Gomez's New Year's Eve Spectacular 2008 Victoria Theatre, 2961 16th St; 861-5079, www.therhino.org. \$25-30. Wed/31, 7 and 9pm. The SF comedian performs with Ali Mafi.

Laughter Against the Machine Phoenix Theater, 414 Mason, sixth flr; www.brownpapertickets.com/event/50525. \$30. Wed/31, 7:30 and 10pm. The Bay Area underground comedians W. Kamau Bell, Bucky Sinister, and Nato Green take on NYE.

Marin Mazzie and Jason Daniele Davies Symphony Hall, 201 Van Ness; 864-6000, sfsymphony.org. \$20-180. Wed/31, 9pm; Thurs/1, 2pm. Conductor James Gaffigan leads the SF Symphony and the cabaret stars in songs from the great American songbook.

New Year's Comedy and More Actors Theatre, 855 Bush; 646-0776. \$40. Wed/31, 10pm. Will Franken and guests appear.

The Organic Word Mission Pie Cafe, 2901 Mission; 282-4743. Every third Wed, 5pm. SF students and teachers present original writing. Ongoing.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

Secret Improv Society Shelton Theater, 533 Sutter; www.secretimprovsociety.com. \$15. Sat,

10pm. Ongoing. The troupe presents comedic, improvised tales culled from audience suggestions.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting. Sat, 11:30pm: late-night burlesque and music series Cabaret Lunatique.

True Fiction Magazine and 3 for All Cowell Theater, Fort Mason; 345-7575, www.fortmason.org/boxoffice. \$25-30. Wed/31, 8pm. The SF comedy improv groups join forces for NYE.

BAY AREA

Will Durst's Big Fat Year End Kiss Off Comedy Show 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. \$75. Wed/31, 8pm. The event includes Austin deLone, Dan Hicks, the Swizzle Sisters, and Maria Muldaur, and dancing.

COMEDY

Annie's Social Club 917 Folsom; www.sfstandup.com. Tues, 6:30pm: “Comedy Speakeasy,” hosted by Jeff Cleary and Chad Lehman, free. Ongoing.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: “The Broad Way Open Mike,” free. Thurs, 7pm: “Brainwash Comedy Open Mic,” with host Tony Sparks, free. Ongoing.

Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed/31, 7 and 9pm: Joe Klocck, free at 7pm, \$20 at 9pm. Every Wed, 8pm: San Francisco Comedy College presents “Hump Day Comedy” with new talent, \$5. Fri, 7pm: “Friday Night Live!” produced by the Comedy College. Fri, 9pm: “Scantily Clad Comedy” with Joe Nguyen, \$12. Sat, 7pm: “Battle of the Bay 2009,” \$10. Sat, 9pm: “Naked Comedy,” \$12.

Cobb's Comedy Club 915 Columbus; 928-4320. Wed/31, 7 and 9:30pm: Patton Oswalt with Dana Gould and NYE guest Hal Sparks, \$35.50-50.50. Fri/2-Sat/3, 8 and 10:15pm: Craig Robinson, \$20.50.

The Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com. Third Sat 10pm: “Things We Made,” with Patrick Bulger, Jesse Fernandez, and Paul Marino, \$10.

Hotel California 580 Geary; joegleckler.com. Fri-Sat, 8pm: Standup comedy, \$5. Ongoing.

Palace of Fine Arts 3301 Lyon; 563-6504, www.livestation.com. Wed/31, 9:30pm: Comedy Countdown 2008 with Greg Proops, Brian Posehn, Doug Benson, Arj Barker, Tony Camin, and Brent Weinbach, \$59.50.

Punch Line 444 Battery; 397-7573. Wed/31, 8 and 10:30pm: Bobby Slayton with Robert Duchaine and Matt Morales, \$45-75. Fri/2-Sat/3, 8 and 10pm: Greg Giraldo with Kris Tinkle and Sal Calanni, \$22.50. Sun/4, 8pm: SF Comedy Showcase, \$12. Tues/6-Jan 8, 8pm; Jan 9-10, 8 and 10pm: Tom Rhodes with Kevin Avery and Joe Tobin, \$15-21.

SF Playhouse 533 Sutter; 646-0776, www.comedyonthesquare.com. Sun, 8:30pm: “All Star Comedy and More” hosted by Tony Sparks and Frisco Fred, \$20. Through Dec 2009.

Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$15-20. Ongoing.

BAY AREA

The Improv 62 S Second St, San Jose; (408) 280-7475, www.improv.com. Wed/31, 7 and 10pm; Fri/2, 8 and 10pm; Sat/3, 7 and 9pm; Sun/4, 7pm: Pablo Francisco, \$50-80 NYE, \$25.

Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400, www.livestation.com. Wed/31, 11pm: Black Comedy Explosion featuring Mike Epps with Leslie, \$39.75-75.75.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

SATURDAY: Berkeley Art Center 1275 Walnut, Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. **Frank Bette Center for the Arts** 1601 Paru, Alameda. (510) 523-6957, (510) 931-7646. Saturday Afternoon Gallery Acoustic music open mic series, signups at 1:30pm.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kitkenney. Open mic with featured performers, 7pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDParty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **SFBG**

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» PREVIEW My girlhood fancies were bred in the library, where I spent long, wistful days with a dreamy, far-off look reading fairy tales and began to hope that dancing dishes would ask me, too, to "be our guest." OPENrestaurant might not have singing pork, dancing veal, or synchronized swimming spoons, but they are asking you to be their guest with a three-course meal that demonstrates what is possible to grow in an urban setting while chewing on the question: how can the urban landscape be productive?

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food + drink

- (1) Wild grouper with mashed sweet potatoes and brussels sprouts, Derek's, Pasadena
- (2) Potato latkes with applesauce, cornbread fig and prosciutto stuffing muffins, and mushroom turnovers
- (3) Red Breast 12-year-old Irish whiskey and Woodford Reserve bourbon
- (4) New Hampshire rolls (bacon, bacon, bacon), Wasabi, Oakland
- (5) Empanadas on the street in Chile



A brotherhood of fish

By Paul Reidinger
 > paulr@sfbg.com

If there are more architecturally compelling restaurants in the city than the troika consisting of the Rosenthal brothers and Doug Washington, I don't know of them. The Rosenthal brothers are Steven and Mitchell, who ran the kitchen at Postrio for years before leaving to open Town Hall, while Washington (who's worked at Postrio and Jardinière, among other places) has long been their front-of-the-house presence.

Town Hall was launched in 2003 on the ground floor of a handsome and historic brick building at the corner of Howard and Fremont streets. In 2006 the trio opened their second spot, Salt House, just a few blocks away, on Mission near First, in an old printing plant. And in April came Anchor and Hope, in a gorgeously made-over brick warehouse on Minna Street, more or less wedged between its older siblings.

Restaurant architecture is always relevant, but it's particularly relevant in SoMa in these days of massive construction projects: gigantic residential towers, buildings of bare concrete, plate glass, and squiggly rooflines, with planes of mesh at odd angles, like giant mosquito screens half-toppled by the wind — all of it

suggestive, somehow, of exhibitionism (by architects and occupants alike), an obsession with industrial materials instead of craft and technique, and a blithe attitude toward ugliness.

Too many of these buildings look garish and disposable, as if an artisanal human hand has never touched them, and I suspect they will look dated and cheap before it becomes necessary to tear them down and recycle them into lawn chairs or bidets. When they do come down, it might be that Anchor and Hope will still be standing, its patrons eating oysters and other delicacies from the sea while demolition dust swirls outside.

If there is something almost European in the troika's architectural sense — an instinct to preserve old buildings and their memory of the past by polishing and refitting them to modern standards — the Rosenthals' food continues to transcend categories. Town Hall serves a full-throated menu the brothers might have put together at Postrio, Salt House adds a hip-tavern note, and now Anchor and Hope gives us a version of that SF classic, the seafood house.

Step through the enormous plate-glass portal — your first big clue that this isn't a rehash of Tadich Grill or Sam's — and you find yourself in a huge open dining room under a peaked ceiling of exposed rafters. The

chapel-of-industry effect is similar to that at Acquerello or Chez Spencer but much more imposing. A long bar occupies much of the east wall. Despite the hard flooring material, the noise level is well-managed. The high ceiling must help, while the brushed-steel chairs surprisingly don't hurt. They can be a little chilly, though, on wintry nights, and you might need a little something to warm your hands over.

How about a bowl of fabulous crab chowder (\$10), thickened with parsnips (a flavorful relative of the potato) and some black-pepper cream and heavy with crab meat? Crab doesn't need much tinkering, in my experience, but in this simplest of soups, the crab flavor shone clearly.

We warmed our hands over a big bowl of clams (\$10.50), steamed in a basil-wine broth that gave a teasing whiff of summer. Batter-fried smelts (\$9) — “fries with eyes” — didn't give off any restorative steam, but they were crisp and tasty, and the rémoulade served on the side for dipping the little fish had a serious pepper kick. My only complaint about tiger prawns (\$12.50) simmered Thai-style in coconut red curry (with a side of jasmine rice) was that one has seen versions of this dish before, not infrequently.

I was surprised, and perhaps slightly disappointed, to find the

menu devoid of sustainability information. Dungeness crab is presumptively local, as is petrale sole (roasted whole here), but the salmon was from Australasia, and the lobster (in a pot pie and on a roll) couldn't have been local. When in doubt: throw caution to the wind. While I generally steer clear of cioppino, I was drawn to the server's description of a special, cacciucco (\$24), which means “little pond” in Italian. The dish (whose roots are traceable to the Tuscan port city of Livorno) turned out to be something like bouillabaise, a mix of salmon and cod cubes, shrimp, and mussels (of astounding, pillow-like plumpness) in a simple broth of white wine, garlic, and tomato paste that somehow managed to be smoky. The smokiness might have come from the chunks of grilled bread adrift like charred ice floes in the middle of the bowl.

Landlubbers turn up everywhere, even at seafood houses, and at Anchor and Hope they are not slighted. The kitchen even turns out a creditable cassoulet (\$24) with duck confit, duck sausage, and pomegranate seeds scattered over the top like rubies. The pomegranate seeds did not sit well with the orderer of the cassoulet, a connoisseur of sorts, but I found they brought not only visual interest but a subtle fruity sharpness that helped cut the fat richness of the meat.

The dessert menu is terse, and the connoisseur thought the prices, which mainly hover between \$8 and \$9, were moderate. This is possible; today's real cash cow is the \$12 cocktail, which may have relieved some pressure on dessert prices. A rectangle of dense chocolate blackout cake (\$8.50) was tintured with espresso and adorned with a caramel-like brittle of sea salt and pistachio — an elegant and composed treat and plenty for three, if rather modest in the architectural flourishes that seem to define so many of today's desserts. Still: in modesty, hope. Could this be an aegis for a new year, newer than most? **SFBG**

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[Insert sound of chomping and chewing, tearing, lip-smacking, the gulping of bottles of cheap red wine, the grunting of 5,000 pigs, the burping and farting of four fat football players, a symphony of jackhammers, chainsaws, and meat grinders ... and one small sweet-and-greasy chicken-farmerly sigh.]

Thus endeth a pretty weird year. Politics, the economy, my personal life ... I'm not going to montage you, don't worry. I'm going to sentence you. One sentence: Near the beginning of 2008 I left a sexy city boy to find me someone closer to home, and what I found was a woodsy, wonky couple watching slasher movies over barbecue, a couple of local married men, a foot fetishist, and a guy with lots of bondage gear and a rifle leaning against his bedroom wall who wanted to tie me up and I let him.

This is another sentence, agreed, but there was also the neighbor whose young son came out as bisexual while we were dating and probably could have used a little fatherly camaraderie (just a guess) ... but dad couldn't bring himself to tell the boy that, hey, he was sleeping with a tranny.

When, near the end of the year, I finally did fall in love, it was not with a Californian. Dude lived a couple thousand miles away and across an international border. Ah, and he was a wonderful man, but by the time the article came out and everyone started congratulating me on my feat of Sir Reality, it was over.

I have a feat fetish. I like to take on absurd challenges, try to find innovative ways around them (usually involving rubber bands, duct tape, and wax paper wings) ... and then invariably crash my latest weirdo flying contraption into the first tree stump I see, or get all tangled in

hammocks and chicken wire.

You try to learn a little bit along the way. Like all great and not-so-great inventors, I keep records and take notes ... hey! That's what Cheap Eats is. Has become. But I have to confess (because I always do) that there is a small, strange thought buried deep in my inner bucket of bacon grease, which sometimes gurgles to the surface and astounds the crap out of me. It's *that* twisted — a hankering to write actual restaurant reviews.

Don't get your hopes up. I'm just saying.

I tried to squeeze in one more *Mr. Yeab, Right* before the end of oh eight. There wasn't a lot of time left, so things moved way faster than usual. Coffee turned into dinner turned into a walk in the rain turned into his arm around me turned into me pressed against a brick wall, his hands on my breasts and his tongue down my throat. The sex was terrible. He accused me of being a good Catholic girl, which hurt, even though he admitted I was a bad Catholic girl too.

I dressed in the dark, at the foot of his gigantic bed. He got up too, put his clothes on, and then offered to walk me to my car, which was how I knew I wouldn't see him again. I said, "Nah. Thanks. That's all right."

And drove home in tears, as usual.

I'm thinking of an Alanis Morissette song. I ask too many questions, I learn. I leap, I learn. I cling, I learn. I'm needy, I learn. Bad in bed, I learn. Beat myself up, I learn. I expect, I learn. I'm neurotic. I lack motivation. I can't sing for shit or remember the words. I'm demanding, fickle, and a dangerous driver. When I need a friend, I withdraw.

My New Year's resolution is to get an egg poacher.

But Christmas Day morning, driving home to the woods, scenic route, I saw a coffee cup on the top of a car in a driveway where there weren't any people. I thought this was the most beautiful thing I'd ever see, until moments later I crested the big hill on Walker Road and there were the greenest fields spooning the bluest sky ever, and, on both sides of me, cows and cows and cows. **SFBG**

L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.

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LIT

He's not Michael Cera

And George Watsky doesn't need a
fucking MC name

By Chloe Schildhouse
> a&eletters@sfbg.com



PROFILE George Watsky was
15 the first time I
saw him perform
one of his poems.
The venue was an
afternoon open mic
at the Stanford Jazz

Workshop, a one-week program that
immerses teens in the art of jazz.
I was 14, and was impressed and
charmed by Watsky's fast-talking
savvy. That the last line included the
word "fuck" made the poem a crowd-
pleaser to the teenage audience.

The following year, Watsky the
San Francisco lyrical prodigy was
back with another captivating poem.
The one he read that summer was
"Half-life," in which he expressed the
insanity of what it means to call one-
self half-Jewish.

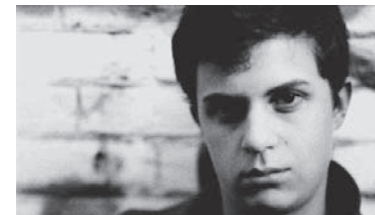
"I forgot Passover last year and
the year before that /and I just found
out Yom Kippur existed / and I guess
it wouldn't be such a bad thing if I
weren't Jewish/ ... well, half Jewish,/br/>when I see that half-and-half is cream
and milk/ two shades of white com-
bined into a condiment that no one
wants to drink just by itself/ Then I'll
start to homogenize my culture and
my time/ But no religion can envision
claiming even half my mind."

Over the last five years, that
poem stuck with me. And I won-
dered: what happened to George
Watsky?

Turns out he mastered the art
of spoken word, becoming the 2006
Youth Speaks Grand Slam Poetry
Champion, a winner of Speak Green
for his poem "Carry the One," and a
performer at spaces ranging from the
Herbst Theater to the Apollo.

Watsky delivers each poem in a
fast rant, but lets the last words of his
stanzas linger for effect. His spoken
word technique intermingles with
his everyday speech, a quirk I found
amusing when I reunited with him
for an interview. He has crafted his
spoken word style over the years, but
his speedy delivery comes naturally.
"I think it started because I talked
too fast out of a sense of nervousness,"
he says.

Since the release of his 2006
book-CD *Undisputed Backtalk*
Champion (First Word Press), Watsky
has been collaborating with friends
Max Miller-Loren and Daniel Riera.



George Watsky goes with the flow.

On his next recording, he plans to
integrate music into his poetry (after
all, he was a drummer at Stanford
Jazz). Currently Watsky brings
spoken word to colleges across the
country while earning a degree at
Emerson College. Thanks to a set up
with Auburn Moon Agency, which
pays for his travel to various universi-
ties, he has a compact schedule.

In performance, Watsky might
mutter one moment and abruptly yell
poetic verse with great passion the
next. One of his best-known pieces is
"V for Virgin," which he performed
on the Mos Def-hosted HBO show
Def Poetry. "This poem is for every
high school virgin who wouldn't have
it any other way!" he announces,
revving up for a signature rampage:
"It's time to reclaim the high school
virgin as sexy/ I'm talking damn,
that's some sexy peach fuzz sexy/ and
I'm definitely talking check out the
curves on that parabola sexy/ and
understand that at least one dorky
white boy from the 415 knows that's
the sexiest arm he's seen in his entire
sexy life!"

Watsky's virginal pride poem and
physical appearance have led many to
see a connection between him and a
certain Michael Cera. On his Web
site, he even posted an entry titled
"Declaration of Beef with Michael
Cera."

I ask Watsky about his online
brawl with Cera. "Michael Cera's a
punk," he says with a laugh. "Off the
record, it's a joke. On the record, it's
not game at all! I walked to my car
the other day, and these people were
like 'It's you, it's you!' and I was like,
'Oh that's cool, you watch *Def Poetry*
Jam?' And they're like, 'No, the kid
from *Superbad*.'"

For more good times with
Watsky, check out his Web site, or
MySpace, Facebook, or YouTube
pages. The kid's pretty easy to stalk,
and he'll keep you updated on his
next creative endeavors. **SFBG**

www.georgewatsky.com

film

Saul (James Franco) and Dale (Seth Rogen) share a couch potato moment in *Pineapple Express*, left. At right, *Profit motive* and *the whispering wind* (top) and *Go Go Tales* (bottom) were timely films that nonetheless failed to receive distribution in 2008.

PINEAPPLE EXPRESS PHOTO BY DARREN MICHAELS



BFFFs!

2008: the year of living dude-tastically

By Cheryl Eddy
 > cheryl@sfbg.com

Ah, bromance: an idea so mainstream that by the time you read this, the first episode of MTV's *Bromance* will have aired. The concept? Paris Hilton's *My New BFF*, but for dudes, as erstwhile *Hills* himbo Brody Jenner seeks what the homeboys of *Pineapple Express* would call his new BFFF — “best fuckin’ friend forever.” According to MTV, “a bromance is an intense brotherly bond that makes two buddies become virtually inseparable.” The prize? “The chance of a lifetime — to become best buds with Brody Jenner and live a life right out of the pages of *Maxim* magazine.”

See how they did that? The *Bromance* description also dangles the possibility that contenders will get to mingle with *Playboy* babes. So, you know, all that male bonding is carefully balanced out with some seriously hetero skirt-chasing. Bros before hos, *always* — but hos are still in the equation, and are indeed a key component of any bromantic relationship. Returning

to *Pineapple Express*: the subplot about Seth Rogen's high school girlfriend was the film's weakest link, in kind of the same way *Step Brothers* was only funny when Will Ferrell and John C. Reilly were together onscreen, and it was pretty clear that no chick at the end of any road trip could match the BFFF bond in *Harold and Kumar Escape from Guantanamo Bay*. (Also key: a fair amount of overly homoerotic and/or ever-so-homophobic humor, a factor in the *Bromance* TV show, where contestant eliminations take place in Jenner's hot tub.)

Before you accuse me of hating on the bromance, though, I'll admit that I enjoyed all of the above films, along with 2007's *Superbad* and various other outputs of Judd Apatow's brainpan (even 2007's *Knocked Up*, which star Katherine Heigl famously branded “a little sexist.”) And I'm a chick! *Pineapple Express*, in particular, delivered some of 2008's funniest moments, in scenes between average-Joe type Dale (Rogen) and his pot dealer, Saul (James Franco). Just two dudes, talkin' 'bout cross-shaped joints and weed so rare and daz-

zling it's like smoking a unicorn.

Of course, the bromance has kinda been around forever. Throwback Western *Appaloosa* served as a reminder that oaters, along with sports films, war movies (see: *Tropic Thunder*), and other XY-centric genres, are crucially dependent on the concept of male bonding. The new-millennium idea is more like dude-bonding, though, and it seems to appear only in a comedic framework. The year's big comic-book movies — *The Dark Knight*, *Iron Man*, *The Incredible Hulk* — were macho, and straightforwardly so; ain't nobody trying to feminize Tony Stark's emotions, or be Batman's BFFF.

In the bromance, masculinity is tied into the fact that men are sensitive. Totally sensitive. But their sensitivity either goes to obnoxious extremes (see: Ferrell and Reilly's stunted-emotional-growth manchildren weeping at the dinner table when their parents announce their impending divorce) or manifests only when the situation itself is extreme — you think Dale and Saul would've gotten so tight were they not on the run from that angry drug kingpin? The taboos the bromance exposes, mocks, and embraces are extremely straight-male in nature — yeah, CONTINUES ON PAGE 40 >>

Don't look back

Movies that saw hard times coming

By Max Goldberg
 > a&eletters@sfbg.com

Cinephilia is a malady that affects the imagination above all. As 2008's year-end pieces roll across the blogosphere, one encounters the alluring titles and stills of films which won't reach the Bay Area for months. Against this tempting tide, I turn to the faint echoes of those undistributed movies which lingered in mind long enough after their festival screenings to become pliable to memory. To take one powerful example, the earthiness of John Gianvito's still frames of the monuments and graves marking American radicalism's many resting places inflected my own perception of Obama's soaring rhetoric. Months after seeing it, *Profit motive* and *the whispering wind*'s contemplative chronology kept returning to me as a visual counterpoint to the “long march” of the campaign season. Abel Ferrara's *Go Go Tales*, on the other hand, provided the punch lines to the economic meltdown before the fact. The two films have nothing in common except for prescience, but then prescience is no small thing in a year in which the news outpaced the

dream factory for twists-of-fate.

An elegiac documentary like *Profit motive* is a tough sell in any climate, but I fully expected *Go Go Tales* to score theatrical distribution after catching it at the San Francisco International Film Festival. Asia Argento slobbering a Rottweiler, Sylvia Miles rasping poetic about *Bed Bath and Beyond*, miles of dialogue, and a depth of staging which rewards concentration and intoxication in equal kind: Ferrara's nightlife ballad is ripe for a cult following. At the center of film's enclosed universe is Ray (Willem Dafoe), a small-time dreamer who runs his Manhattan club on less than a shoestring. The strippers are threatening a work stoppage, the landlady (Miles) is waving her pocketbook around about turning the lease over, and Ray's brother — a hairstylist from Staten Island known at Ray's Paradise Lounge as the “king of coiffeuse” — is pulling his financial support from the club. Drawing together all his business acumen, Ray invests in a crooked lotto racket.

After-hours in a threadbare nightclub is an ideal stage for waning fortunes, and it does seem that CONTINUES ON PAGE 40 >>

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FILM

Will Ferrell and John C. Reilly take the best-friend plunge in *Step Brothers*. | PHOTO BY GEMMA LA MANA

Bromance CONT.››

problematic, but kind of necessary to make the films as funny as they are. Everything’s amped up to ridiculous highs, allowing heartfelt connections to occur among dudes under cover of goofy desperation. This trend appears likely to flop down on your couch, put up its dirty feet, and hog your remote awhile — Apatow can basically print his own money at this point, and he’s got the Adam Sandler-Seth Rogen bro-down *Funny People* set to roll out in 2009. Also on tap: Jack Black and Michael Cera as slacker hunter-gatherers in *The Year One* — the first-ever prehistoric bromance? **SFBG**

Prescience CONT.››

Ferrara was after a certain timeliness with *Go Go Tales*: gadfly Danny Cash (Joseph Cortese) spins a Jersey-size yarn about a pastrami projectile hitting “Hillary ‘I Might Be Your Next President’ Clinton,” a headstrong cook hawks free-range hot dogs, and the staff grouches over the new Chinese customer base. But there’s no way the director could have known what *Go Go Tales* augured: Lehman Brothers shareholders left holding their own equivalent of “Ray Ray Dollars,” budget cuts, drunk real estate agents, Ponzi schemes, and murmurs of the sinking ship. A comedy of teetotaling fortunes, a musical with a touch of Beckett, *Go Go Tales* is every bit a Depression movie. Ferrara’s style is steeped in ’70s playbacks — Robert Altman’s wandering long takes, Woody Allen’s softness for showbiz, and John Cassevetes’ own strip-club serenade, *The Killing of a Chinese Bookie* (1976) — but as long as we’re talking about filmmakers who love talkers, let’s not overlook the original screwball savants. The Ray’s crowd bubbles over with the same provincial clamor as Preston Sturges’ stock company in *Hail the Conquering Hero* (1944).

- CHERYL EDDY’S TOP 10**
1. *Milk* (Gus Van Sant, USA)
 2. *The Wrestler* (Darren Aronofsky, USA)
 3. *Happy-Go-Lucky* (Mike Leigh, UK)
 4. *Wendy and Lucy* (Kelly Reichardt, USA)
 5. *Let the Right One In* (Tomas Alfredson, Sweden)
 6. *Trouble the Water* (Carl Deal and Tia Lessin, USA)
 7. *Frost/Nixon* (Ron Howard, USA/UK/France)
 8. *Viva* (Anna Biller, USA)
 9. *Rachel Getting Married* (Jonathan Demme, USA)
 10. *The Dark Knight* (Christopher Nolan, USA)

In *Go Go Tales*’ climactic scene, Ray uncorks a brilliantly obfuscating speech before finding the winning lottery ticket in his front pocket. It’s delirium on the edge of despair and a worthy successor to Sturges’ *Christmas in July* (1940). Thinking about what Sturges would have done with a world in which “bailout” is Merriam Webster’s “word of the year” makes me want to cry laughing — but there I go imagining things again. **SFBG**

- MAX GOLDBERG’S TOP 10 (IN ALPHABETICAL ORDER):**
- Actresses* (Valeria Bruni Tedeschi, France, 2007)
- Flight of the Red Balloon* (Hou Hsiao-hsien, France, 2007)
- Foster Child* (Brillante Mendoza, Philippines, 2007)
- Go Go Tales* (Abel Ferrara, Italy/USA, 2007)
- The Last Mistress* (Catherine Breillat, France/Italy, 2007)
- Let the Right One In* (Tomas Alfredson, Sweden)
- Myth Labs* (Martha Colburn, USA)
- Profit motive and the whispering wind* (John Gianvito, USA, 2007)
- Still Life* (Jia Zhangke, China/Hong Kong, 2006)
- The Witnesses* (André Téchiné, France, 2007)

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JOE MORGENSTERN, THE WALL STREET JOURNAL

"THE PERFORMANCE OF A LIFETIME!"

PETER TRAVERS, *Rolling Stone*

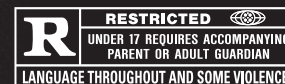
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In a big election year, films with politicians — and stellar lead performances — figured prominently: *W.* (with Josh Brolin); *Milk* (with Sean Penn); and *Frost/Nixon* (with Frank Langella). | *FROST/NIXON* PHOTO BY RALPH NELSON; *MILK* PHOTO COURTESY OF FOCUS FEATURES

Pop hope

Politics as entertainment in '08

By Kimberly Chun

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The “shoe-in” for my moving-image man of the year: Barack Obama or Iraqi journalist and footwear hurler Muntadhar al-Zaidi? Both have been well-lubed by YouTube and have been given a good, hard-soft spin from multiple angles by every news outlet, citizen blogger, and self-starter with iMovie. The vid that jump-cuts between Obama’s high school hoop shots and latter-day pickup games, the proliferating replays of George W. Bush’s duck-and-cover face-save (and the swelling parade of shoe-throwing online games) — all were duly devoured and disseminated. Al-Zaidi’s act of protest — captured with *Rashomon*-like variation, though the marks that might substantiate allegations of torture in his post-incident detention remain conveniently invisible and off-camera — was the perfect kicker to a year in which politics on film and video were given prime 24/7 eyeball time by viewers more accustomed to rolling their peepers or averting them in disgust from the White House and the evening news.

Oh, '08 — the year that welcomed the “Tubing of the president-elect via the outpouring of readily replayable speeches, endorsements, and “Yes We Can” and Obama Girl clips as guilty-pleasure eye-candy respite from the workday grind. And oh, the withdrawal — assuaged only by grainy images of a shirtless Obama on Hawaiian holiday. Hollywood may have prepped America for a black president in the form of Dennis Haysbert on *24* and Morgan Freeman in *Deep Impact* (1998) — but this year the president elect’s cinematic corollary really seemed to be *Milk*, an adept, accessible, and inspirational bon mot that put its trust in viewers’ intelligence and ability to fix their attention on city supervisor meetings and California state politics.

Through a viewfinder, the parallels between Barack Obama and Harvey Milk were numerous: the change-centered career trajectory of a community activist, the against-all-odds and unique but tough-sell narrative, the bridge-building wherewithal, and the gotta-have-it charisma. Even the *Milk* trailer tagline, “You gotta give ‘em hope,” read like a direct pull from an Obama war-room session. Yet the differences also glared with the passing of Proposition 8 in '08. Add to that the strange fact that likely more couch potatoes of every political persuasion around the country have glimpsed the lengthy Obama infomercial — and even the Obama commemorative coin or plate TV ads — than have seen *Milk*.

If Obama and *Milk* succored with romantic promise and possibility, the stumbling close of the Bush years and his party’s latest last-ditch follies provided the bitterest laughs, with doses of unex-

pected sympathy for the devil. The handful of movies that critiqued the overseas skulduggery committed in the name of the US of A — including the grim-faced *Body of Lies* and black-humored *Burn After Reading* — resembled the mutant brethren of Dubya, taking subtle and slapstick aim at the politics hatched by someone’s CIA-head pater familias. Also injecting considerable comedy into the country’s sad plight was, you betcha, the vice presidential candidate drummed up to succeed such-a-Dick Cheney. The tabloid-friendly talker from the Dubya school of gab first and let God sort it out later, Sarah Palin lent herself beautifully to self-skewering by way of Katie Couric and the genius sendup that followed by Tina Fey on *Saturday Night Live*.

The politically liberal Oliver Stone’s treatment of the sitting prez himself in *W.* was almost kind-hearted in contrast, with Josh Brolin adding a measure of nuanced oedipal angst to the now-beyond-tiresome good-old-boy facade. You had to love the way the young W. is lensed: his mouth perpetually open and his fists full of brewskis and/or a barbecue throughout the first part of the movie. Stone’s prez is as innocent as an identity-free frat boy — even though the filmmaker does conclude with a recurring dream sequence that ends up referencing traditional horror tropes. It’s not over till the monster screams. Or is hit by a shoe.

The year closed with the ticket-clinching bookend to *W.*, ideal for every disgraced presidential library: *Frost/Nixon*. Its bracing, sexy blend of meta-*Medium Cool* media savvy and humanizing *Milk*-y goodness and characterization managed to slightly sweeten the sour old manipulator, the worst US leader since our latest. Bringing more than an ounce of the creepiness cloaking his noted disco-sleaze turn in *Dracula* (1979), Frank Langella transformed Nixon into the most menacing and identifiable blood-sucker entangled with an all-too-human dissembler/interrogator amid this year’s *Twilight* and *True Blood* vamps. As divulged in the dark of the movie house, *Frost/Nixon*’s and *W.*’s rogue presidents were united in at least one thing, besides the fact that their real-life counterparts made us embarrassed to be Americans. Their backstory — their real, pathetic will to power — had little to do with public service or serving anything but their damaged, mysterious, played-out egos. **SFBG**

KIMBERLY CHUN’S FIVE FOR FLESH, FANTASY, AND FIGHTING:

Best use of Google Earth—cam: *Burn After Reading* (Ethan and Joel Coen, USA/UK/France)

Best post-*Planet of the Apes* Statue of Liberty desecration: *Cloverfield* (Matt Reeves, USA)

Most phun without pharmaceuticals: *Happy-Go-Lucky* (Mike Leigh, UK)

Best vampire-human love story: *Let the Right One In* (Tomas Alfredson, Sweden)

Best mix of mudflaps, hair bands, and mystery flab: *The Wrestler* (Darren Aronofsky, USA)

Reel leaders

Picks from critics and filmmakers for 2008

MIDNITES FOR MANIACS CURATOR JESSE HAWTHORNE PICKS’ TOP TEN (AND THEN SOME):

1. *Downloading Nancy* (Johan Renck, USA) People were literally running out of the Sundance screening of this brutally honest exploration of a couple’s complacent relationship. Maria Bello and Rufus Sewell bare all, while Christopher Doyle’s camera traps them in the year’s coldest blue harshness.
2. *Vicky Cristina Barcelona* (Woody Allen, Spain/USA) After 2007’s *Cassandra’s Dream*, another tiny gem from the greatest living filmmaker.
3. *Wendy and Lucy* (Kelly Reichardt, USA) Quiet and haunting, this follow-up to Reichardt’s wonderful *Old Joy* (2006) is a perfect antithesis to Sean Penn’s overly romanticized *Into the Wild* (2007).
4. *Summer Hours* (Olivier Assayas, France) I cried throughout this unique family drama and immediately called my parents as soon as it was over. Yasujiro Ozu’s *Tokyo Story* (1953) is the closest thing I can think of.
5. *JCVD*. (Mabrouk El Mechri, Belgium/Luxembourg/France) Jean-Claude Van Damme is a genuine genre actor and this deconstructive meta-film lovingly proves it.
6. *CJ7* (Stephen Chow, Hong Kong) Overlooked by adults and kids alike, this little Furby comedy is insanity at its most brilliant!
7. *Happy-Go-Lucky* (Mike Leigh, UK) Leigh’s loving tribute to teachers is a dark and lonely place. En-Ra-Ha.
8. *Redbelt* (David Mamet, USA) Mamet does martial arts: the metaphors are limitless.
9. *Funny Games* (Michael Haneke (USA/France/UK/Austria/Germany/Italy) Mean, lean and totally gene!
10. *Rambo* (Sylvester Stallone, USA/Germany) Sly captures American destruction and cynicism in half the time as PT Anderson’s meandering *There Will Be Blood* (2007).

Favorite actor: Mickey Rourke, *The Wrestler* (Darren Aronofsky, USA) Ignore Aronofsky’s overly sentimental tendencies and Rourke will blow your mind. Then go watch Tsui Hark’s *Double Team* (1998) for the ultimate '90s rumble: Rourke vs. Van Damme!

Favorite actress: Emmanuelle Béart, *Vinyan* (Fabrice Du Welz, France/Belgium/UK) Wealthy white tourists will stop at nothing to colonize every corner of this planet. Watch Béart and husband Rufus Sewell (see *Downloading Nancy*) go absolutely nuts as they battle each other and creepy jungle kids in this hypnotic hybrid of *The African Queen* (1951) and *Don’t Look Now* (1973).

Favorite animated movie: *Wall*E* (Andrew Stanton, USA) This unofficial remake of *Silent Running* (1972) should win the Oscar for Best Picture.

Favorite mumblecore film: *Baghead* (Duplass Brothers, USA) The brothers continue to nail their jokes hilariously and earnestly.

Favorite trailer: *The Class* (Laurent Cantet, France) Tears well up every time I see the trailer for this Cannes Golden Palm winner (due in early 2009). Can’t wait.

MICHELLE DEVEREAUX’S “ANTIDOTES TO BROMANCE” LIST

Best pluck: Sally Hawkins, *Happy-Go-Lucky* (Mike Leigh, UK)

Worst pluck: Angelina Jolie, *Changeling* (Clint Eastwood, USA)

Best train wreck: Anne Hathaway, *Rachel Getting Married* (Jonathan Demme, USA)

Best tween vampire: Marianna Palka, *Good Dick* (Marianna Palka, USA)

Best tween vampire: Lina Leandersson, *Let the Right One In* (Tomas Alfredson, Norway)

Worst teen vampire groupie: Kristen Stewart, *Twilight* (Catherine Hardwicke, USA)

Worst mother in an awful movie: Julianne Moore, *Savage Grace* (Tom Kalin, Spain/USA/France)

Worst mother in a good movie: Debra Winger, *Rachel Getting Married*

Best outlaw: Anamaria Marinca, *4 Months, 3 Weeks and 2 Days* (Cristian Mungiu, Romania, 2007)

Worst outlaw: Angelina Jolie, *Wanted* (Timur Bekmambetov, USA/Germany)

Best Princess Diana impression: Keira Knightly, *The Duchess* (Saul Dibb, UK/France/Italy)

Better than a Princess Diana impression: Marisa Tomei, *The Wrestler* (Darren Aronofsky, USA)

ERIK MORSE’S TOP TEN:

1. *My Winnipeg* (Guy Maddin, Canada)
2. *Let the Right One In* (Tomas Alfredson, Sweden)
3. The long-awaited DVD release of *Stranded in Canton* (William Eggleston, USA, 1974)
4. *The Man From London* (Béla Tarr, France/Germany/Hungary)
5. *Man on Wire* (James Marsh, UK/USA)
6. *Tell No One* (Guillaume Canet, France)
7. *The Bank Job* (Roger Donaldson, UK)
8. *Alexandra* (Alexander Sokurov, Russia/France)
9. *In Bruges* (Martin McDonagh, UK/USA)
10. *The Wrestler* (Darren Aronofsky, USA)

HEIDI ATWAL’S TOP TEN:

1. *Towelhead* (Alan Ball, USA)
2. *The Dark Knight* (Christopher Nolan, USA)
3. *Milk* (Gus Van Sant, USA)
4. *Slumdog Millionaire* (Danny Boyle, UK/India)
5. *Pineapple Express* (David Gordon Green, USA)
6. *Encounters at the End of the World* (Werner Herzog, USA, 2007)
7. *Rachel Getting Married* (Jonathan Demme, USA)
8. *Reprise* (Joachim Trier, Norway, 2006)
9. *Gomorra* (Matteo Garrone, Italy)
10. *Vicky Cristina Barcelona* (Woody Allen, Spain/USA)

JIM FINN’S TOP 10 MOVIES LOVED AT 2008 FILM FESTIVALS AROUND PLANET EARTH

1. *The Headless Woman* (Lucrecia Martel, Argentina)
2. *Liverpool* (Lisandro Alonso, Argentina)
3. *Lion’s Den* (Pablo Trapero, Argentina)
4. *Gomorrah* (Matteo Garrone, Italy)
5. *On the Assassination of the President* (Adam Keizer, USA)
6. *United Red Army* (Koji Wakamatsu, Japan, 2007)
7. *Fengming: A Chinese Memoir* (Wang Bing, China, 2007)
8. *Observando el Cielo* (Jeanne Liotta, USA, 2007)
9. *Brilliant Noise* (Semiconductor, USA, 2006)
10. *Outer Space* (Peter Tscherkassky, Austria, 1999)

Jim Finn’s films include *The Juche Idea*, *La Trinchera Luminosa* del Presidente Gonzalo, and *Interkosmos*.

ROSS LIPMAN’S TOP 10

As I’m usually absorbed in restoration and production, my film viewing is erratic, and I’m hopelessly unable to keep up with all the films I’d like to see. Thus this list is not so much a critical 10 “best” list as it is a list of new works which, having somehow cut through the clutter and pulled me to the theater, struck me as excellent — each one in a unique way. I’ve allowed it to include “film events” of 2008, enabling notable restorations and experimental works to stand alongside conventional releases. In alphabetical order:

- *Absurdistan* (Veit Heimer, Germany/Azerbaijan)
- *Four Nights with Anna* (Jerzy Skolimowski, Poland/France)
- *Happy-Go-Lucky* (Mike Leigh, UK)
- *Man on Wire* (James Marsh, UK/USA)
- *Once Upon a Time in the West* restoration (Sergio Leone, Italy/US, 1968)
- *The Orphanage* (Juan Antonio Bayona, Mexico/Spain, 2007)
- *Quiet Chaos* (Antonio Luigi Grimaldi, Italy/UK)
- *Song of Sparrows* (Majid Majidi, Iran)
- *Think of Me First as a Person* restoration (George Ingmire, USA, 1975)
- Untitled film projector performance (Sandra Gibson, Luis Recoder, and Olivia Block, USA)

Ross Lipman’s recent film restorations include *Killer of Sheep*, *The Exiles*, and *Kenneth Anger’s* *Magick Lantern Cycle*.

MICHAEL ROBINSON’S TOP 10

1. *Silent Light* (Carlos Reygadas, Mexico/France/Netherlands/Germany, 2007)
2. *Body ~ Mind + 7 = Spirit* (Shana Moulton, USA, 2007)
3. *Happy-Go-Lucky* (Mike Leigh, UK)
4. *Origin of the Species*, (Ben Rivers, UK)
5. *La France*, (Serge Bozon, France, 2007)
6. *False Aging* (Lewis Klahr, USA)
7. *Paranoid Park* and *Milk* (Gus Van Sant, USA, 2007 and 2008)
8. *Lost*, season four (Jack Bender and others, USA)
9. *Singing Biscotts* (Luther Price, USA)
10. *The Fall* (Tarsem Singh, India/UK/USA)

Michael Robinson’s films include *Light Is Waiting* and *The General Returns From One Place to Another*.

CONTINUES ON PAGE 44 »



Stunning imagery and stellar interviews made *Wild Combination: A Portrait of Arthur Russell* one of the year’s most powerful films.

Top tendencies

Signs of life in American cinema, and a death (in the family) of criticism

By Johnny Ray Huston

> johnny@sfbg.com

1. SARABANDE (NATHANIEL DORSKY, USA, 2008)

A masterful film was made in San Francisco by someone who doesn’t just live for the city, but does the city know it? Dorsky’s latest (along with the superb companion piece *Winter*) screened at the Toronto International Film Festival and was part of a retrospective at New York’s Anthology Film Archive, but as far as I know it has yet to have a public screening in his hometown, where he resides on the avenues that separate the filmmakers and film lovers of SF’s streets, and the Film Society in the Presidio. This summer, along with kino21’s Konrad Steiner, I put together a program devoted to Dorsky’s one-time peer and brother filmmaker of sorts, the late Warren Sonbert, whose revelatory explorations of editing and direct vision lead up — in far more frenetic and sprawling sense — to what Dorsky is doing today. *Sarabande* is the time and place where Dorsky’s devotional cinema reaches the sublime. This country priest of a film critic may be misreading the signs, once again, in making such a claim — but so be it.

2. THE EXILES RESTORATION (KENT MACKENZIE, USA, 1961)

This night in the life of urban American Indians occupies a one-of-a-kind place and time. The title renders any description superfluous — what form of exile is stronger than the one discovered while drifting through a stolen home? MacKenzie’s movie, with the life-and-death tunnel vision of its gorgeous Weegee-inflected vérité cinematography, revealed a lost United States. Today it’s a haunting marker of a moment before this country’s commercial independent cinema went in countless stupid and phony directions, and of an area of Los Angeles that has vanished. People are rendered disposable. Lonely spirits continue to gather.

3. WIMBLEDON MEN’S FINAL 2008: RAFAEL NADAL DEF. ROGER FEDERER, 6-4, 6-4, 6-7 (5-7), 6-7 (8-10), 9-7

If you believe what you read and what you see, *Raise the Red Lantern* and *Hero* director Zhang Yimou’s production of the Beijing Olympics’ opening ceremony was the spectacle of the year — so dazzling it erased the torch’s troubled travels from what’s left of a collective memory. Television networks have it on rerun, art publications like *Artforum* can’t stop parsing and usually praising it. (It also garnered an excellent lengthy “movie review” in the magazine *Cinema Scope*.) Yet Zhang’s endlessly-rehearsed and prefabricated festivities paled in comparison to the marathon drama and dazzling finale of this year’s last match at Wimbledon. The spine-tingling aspect came from fate, not machination, as night crept into a stadium that doesn’t use lights, and the victor’s triumph gave way to an outrageous spontaneous ovation of flashbulbs. It didn’t hurt that Rafael Nadal is the sport’s version of his idol, Zinedine Zidane. Lil Wayne said it best: “I love his motivation and his heart is so big. He leaves it on the court.”

4. THE JUCHE IDEA (JIM FINN, USA, 2008) AND LIGHT IS WAITING (MICHAEL ROBINSON, USA 2007)

Convulsive cinema is radical cinema, one of the reasons the gut-busting aspects of these two movies are vital. Finn’s look at Kim Jong-Il’s film theories (yes, “Dear

Leader” is a film theorist with publications to his name) is uncannily timely, from its clips of North Korean stadium parades — shades of Zhang Yimou’s Beijing bombast — to its satirical insight that little separates dreaded (and oft-ridiculous) socialism from the broken-down ghost of late capitalism. Also, best use of ski jumps, rodents, and fly-face sculptures this year. Robinson finds a Satanic kaleidoscope within the fractured pixels of an episode of *Full House*, making the discovery roughly around the time one of the Olsen twins re-manifested as an angel of death. His statement for the movie still might be the definitive one: “Tropes of video art and family entertainment face off in a luminous orgy neither can survive.” Dying of laughter has rarely felt better.

5. LET THE RIGHT ONE IN (TOMAS ALFREDSON, SWEDEN, 2008)

The growing wave of top 10 raves and critic’s awards for Alfredson’s deeply subversive eternal preteen romance is a rare heartening aspect of this year’s feature film malaise.

6. CALIFORNIA COMPANY TOWN (LEE ANN SCHMITT, USA, 2008), VIVA (ANNA BILLER, USA, 2007), WENDY AND LUCY (KELLY REICHARDT, USA, 2008), AND WHEN IT WAS BLUE (JENNIFER REEVES, USA, 2008)

The heart of American cinema in 2008 is as wild and strong as these directors’ visions. Schmitt’s scorched-earth exploration of California’s abandoned past, closing with a final chapter on Silicon Valley that refreshingly breaks its own rules and throws down the gauntlet, is the timeliest movie in a year of ever-accumulating economic disaster. Biller’s tribute to the bodaciously vivid soft-core fantasies of Russ Meyer and Radley Metzger couples enthusiasm with smarts with kinky results. It also features a character whose incessant cackling laughter practically becomes hallucinogenic. Reichardt starts off what could have been just another shaggy dog story by paying tribute to the Polaroid Kidd (she’s also sussed out the new depression), and allows her lead actress’s offscreen back story to silently color in a thousand shades of loss. In sync with Skuli Sverrisson’s incandescent score, Reeves’ movie makes love to nature. The past-tense in the title proves she’s looking ahead.

7. WILD COMBINATION (MATT WOLF, USA, 2008)

In his feature debut, the talented 25-year-old Wolf chooses a documentary subject he has an affinity for, and Russell’s still-blooming musical legacy automatically gives the film a unique soulful beauty. While the pastoral and waterfront imagery is expected, Wolf’s humane insight as an interviewer is a wonder to behold. It results in one of the year’s most emotionally powerful films, when following the reticent Russell could have been futile. The final 10 minutes are a complete rebuke to all the idiotic discourse that rails against (and perhaps even for?) gay marriage.

8. HUNGER (STEVE MCQUEEN, UK/IRELAND, 2008) AND MILK (GUS VAN SANT, USA, 2008)

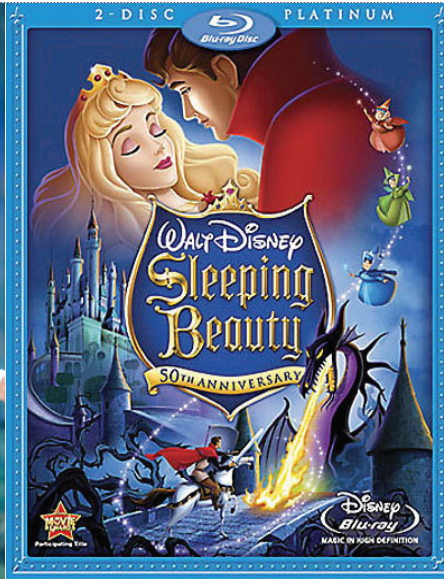
Is hunger sated by milk? Can milk alone get rid of hunger? Steve McQueen is the last art star with film director aspirations, and Gus Van Sant is a movieland auteur who always seems to look longingly at the art world’s white cubes. Both have made bio-dramas about political icons: McQueen speculates about the life and death of IRA leader Bobby Sands, while Van Sant, in case you haven’t heard, has realized his fascination with a certain trailblazing gay San Franciscan. Funny, then, that McQueen makes a riveting experimental work that devolves into a standard heroic final passage, while Van Sant crafts a traditional film in drag. In interview, McQueen told me that he thought of *Hunger*’s standout confrontational scene as a bit like the 1982 Wimbledon final. (See, tennis is uniquely cinematic.) But his visceral perspective is most effective early on, when scarcely any words are spoken, and his oblique references to everyone from Jean Genet to Van Sant’s old love Alfred Hitchcock don’t seem merely precocious.

9. THE WRESTLER (DARREN ARONOFSKY, USA, 2008)

I may have enjoyed this movie because I know next to nothing about (and don’t give a damn about) Mickey Rourke’s misadventures. He arrived in my frame of vision as a modern-day American version of Jean Cocteau’s Beast, blinking out some perfectly round tears when he isn’t pulling staples out of his leathery salontanned hide. Look no further than the corrupt endgame of Hulk Hogan — better yet, try to avoid looking at it — for proof that such a figure suits the late-Bush era, though of course Rourke’s brawler has true working-class heart. A working class hero is something to be.

10. MANNY FARBER, 1917-2008

A lot of critics, ranging from musty well-off bores to young upstarts, wrote tributes to Farber upon his passing. But I have to wonder, who in the current era’s echo chamber of Web-bound opinion has actually *learned* from him? Ten years ago, there were at least a few voices (Chuck Stephens, Edward E. Crouse) whose writing carried traces of Farber’s spiky structures and wonderfully disorienting shifts in point-of-view. Now, I don’t see hear anyone with a voice like his, but more troubling, I don’t see newer generations of film critics picking up on the fact that he approached the medium as something other than a passive “entertain me” observer. Farber’s vision of film was anything but literal. He was, and is, an artist. **SFBG**



Dancin' machine Zac Efron helped make *High School Musical 3: Senior Year* one of this year's guilty pleasures, while DVD releases of *Sleeping Beauty* and *White Dog* offered wildly different, but no less appreciated, home-viewing experiences.

HSM 3 PHOTO BY JOHN BRAMLEY

Tuneless, yet tempting

Assessing the year's mu-suck-als

By Louis Peitzman
 > a&eletters@sfbg.com

Mamma Mia! was nominated for Best Picture. I'll let that sink in for a moment. OK, yes, the category in question is limited to comedies and musicals, and sure, the Golden Globes aren't the most significant annual awards, but still. This is the best you could come up with, Hollywood Foreign Press Association? Meryl Streep unabashedly flailing on a rooftop? Pierce Brosnan's nasal tones bringing new lows to the ABBA oeuvre? Best musical of the year, my ass.

Except, well, it kind of was. And I think that's the real problem here: 2008 sucked for movie musicals. While 2007 offered *Hairspray*, *Sweeney Todd*, and *Across the Universe*, 2008 gave us *Mamma Mia!*, *High School Musical 3: Senior Year*, and *Repo: The Genetic Opera*. Is it too late for re-gifting? In the interest of full disclosure, I'll admit that I enjoyed two of those three films. *Mamma Mia!* and *HSM 3* both have their merits, and I won't deny getting in on the toe-tapping fun. As movies, though, they're pretty weak; as musicals, even worse. Don't get me started on *Repo* — you know something's wrong when Paris Hilton is the high point.

Mamma Mia! was lousy from the get-go, despite what endless lines in New York would have you believe. The flimsy story is more of a placeholder for the tunes, which you could hear performed

better on *ABBA Gold*. (You haven't known true horror until you've seen Brosnan in all-singing action — "S.O.S." is right.) Then there's *HSM 3*, the guiltiest of my pleasures. Sure, I liked it, because as a fan, I can look past the over-produced songs, mediocre acting, and half-assed plot. Objectively, it's just not an instant classic.

Finally, we come to *Repo*, a truly embarrassing, wannabe-cult disaster of a film. If this represents the future of the movie musical, I'll opt for the film's dystopian vision instead. Repossess any organs you like, just as long as I don't have to hear Bill Moseley sing again. **SFBG**

LOUIS PEITZMAN'S TOP TEN GUILTY PLEASURES

1. *High School Musical 3* (Kenny Ortega, USA)
2. *Twilight* (Catherine Hardwicke, USA)
3. *Indiana Jones and the Kingdom of the Crystal Skull* (Steven Spielberg, USA)
4. *Mamma Mia!* (Phyllida Lloyd, USA)
5. *Harold and Kumar Escape From Guantanamo Bay* (Jon Hurwitz and Hayden Schlossberg, USA)
6. *The X-Files: I Want to Believe* (Chris Carter, USA)
7. *The Mummy: Tomb of the Dragon Emperor* (Rob Cohen, USA)
8. *Four Christmases* (Seth Gordon, USA)
9. *Beverly Hills Chihuahua* (Raja Gosnell, USA)
10. *The Clique* (Michael Lembeck, USA)

Play it again

Deserving DVDs of 2008

By Matt Sussman
 > a&eletters@sfbg.com

Why spend your New Year's Eve blowing a lot of money to get drunk with douchey strangers when you can curl up with a bottle of Cook's and some good movies? Here's my short list of movies I was glad to see receive the DVD treatment in '08:

- *White Dog* (Criterion) If you missed the Castro's revival screening of Sam Fuller's 1982 animal drama, here's another chance to watch Paul Winfield attempt to retrain a German shepherd that attacks black people. One of the strangest and most profound antiracist films ever made. For a double bill, you can also check out Winfield's Academy Award-winning turn with a much kinder pooch in 1972's *Sounders* (Koch Vision) — but that film is totally Cicely Tyson's show.

- *Goodbye Uncle Tom* (Blue Underground) Speaking of race, Gualtiero Jacopetti and Franco Prosperi's infamous 1971 "doc" (the duo kicked off the shockumentary craze with 1962's *Mondo Cane*) about the horrors of America's original sin may indeed be, in the words of Roger Ebert, "the most disgusting, contemptuous insult to decency ever to masquerade as a documentary." But the film's hideousness is only matched by its hubris — you really have to see it to believe it.

- *The Last Laugh* (Kino International) If Cristi Puiu's Mr. Lazarescu had a forefather, it would be Emil Jannings' sad-sack hotel porter in F.W. Murnau's 1924 classic of German silent cinema. Watching a man lose his last shred of dignity has never looked so good, thanks to Murnau's innovative camerawork and Kino International's loving scrub-job.

- *Sleeping Beauty* (Disney DVD) I totally wanted to be Maleficent as a child, and her devilish hauteur and magenta and black robes have never looked better thanks to Disney's Blu-ray edition of the studio's last hand-linked feature film (1959). Watch it on mute and get lost in the Sirk-ian palette.

Honorable mentions: Criterion's reissues of notable Max Ophüls works, Wes Anderson's *Bottle Rocket* (1996), and Paul Schrader's *Mishima: A Life in Four Chapters* (1985); Paramount Home Entertainment's *The Godfather: The Coppola Restoration* (original film, 1972); Fox Film Noir's release of Jean Negulesco's *Road House* (1948); and Lionsgate's Sophia Loren and Catherine Deneuve box sets. **SFBG**

MATT SUSSMAN'S TOP TEN LEADING LADIES (IN NO PARTICULAR ORDER)

- Julianne Moore in *Savage Grace* (Tom Kalin, Spain/USA/France, 2007)
 Juliette Binoche in *Flight of the Red Balloon* (Hou Hsiao-hsien, France, 2007)
 Sylvia Miles in *Go Go Tales* (Abel Ferrara, Italy/USA, 2007)
 Meryl Streep in *Mamma Mia!* (Phyllida Lloyd, USA)
 Lina Leandersson in *Let the Right One In* (Tomas Alfredson, Sweden)
 Ann Savage in *My Winnipeg* (Guy Maddin, Canada, 2007)
 Asia Argento in *The Last Mistress* (Catherine Breillat, France/Italy, 2007)
 Tilda Swinton in *Burn After Reading* (Joel and Ethan Coen, USA/UK/France)
 Jun Ichikawa (as the Harajuku witch) in *Mother of Tears* (Dario Argento, Italy/USA, 2007)
 All the women of *In the City of Sylvia* (José Luis Guerin, Spain, 2007)

Reel leaders CONT>>

MATT WOLF'S TOP 10

1. *Milk* (Gus Van Sant, USA)
 For the fake political ephemera; the meticulous reconstruction of Harvey's camera shop; DP Harris Savides' recurring visions of San Francisco; and Sean Penn's queer, Jew-y affectation.
2. *RR* (James Benning, USA, 2007)
 A hypnotic structural film about railroads and the romantic landscapes they traverse, devoid of signs from contemporary life.
3. *The Order of Myths* (Margaret Brown, USA)
 A lovingly crafted documentary about Mardi Gras traditions and race in Mobile, Alabama.
4. *Happy Go-Lucky* (Mike Leigh, UK)
 For Sally Hawkins' stellar performance as a recklessly childlike schoolteacher, who transforms into a fearless adult.
5. *Maggie in Wonderland* (Mark Hammarberg, Ester Martin Bergsmark, and Beatrice Maggie Andersson, Sweden)
 Swedish documentary about an African immigrant, Maggie, which mixes her poignant video diary with savvy reenactments. A fertile cross between Lukas Moodysson and Spencer Nakasako.
6. *Tearoom* (William E. Jones, USA, 1962/2007)
 An evocative resurrection of archival police footage from the 1960s of public sex crackdowns in the Midwest.
7. *Derek* (Isaac Julien, UK)
 Tilda Swinton's absorbing monologue about queer-punk filmmaker Derek Jarman thrusts his radical work into the present.
8. *Reprise* (Joachim Trier, Norway, 2006)
 A bombastic film about the literary ambitions of a group of post-punk boys in Oslo.
9. *Wendy and Lucy* (Kelly Reichardt, USA)
 The sobering alternative to the pre-recession revelry of *Sex and the City: The Movie*.
10. *A Mother's Promise: Barack Obama Bio Film* (David Guggenheim, USA)
 Romantic Barack-oganda screened during the DNC.

Matt Wolf is the director of *Wild Combination: A Portrait of Arthur Russell*.

BARRY JENKINS' TOP 10

1. *Still Walking* (Hirokazu Kore'eda, Japan)
 Perfection.
2. *Synecdoche, New York* (Charlie Kaufman, USA)
 One of the most unbridled films ever funded by Hollywood coffers. Thank you, Sidney Kimmel.
3. *Useless* (Jia Zhangke, China, 2007)
 Yerba Buena Center. You know, they show films there. And usually, they're pretty fuckin' crucial.
4. *Flight of The Red Balloon* (Hou Hsiao-hsien, France, 2007)
 A dream.
5. Phone Banking for Obama @ Four Barrel Coffee
 Not cinema, but visual storytelling nonetheless: when Jeremy Tooker brought ironing boards and voter rolls into his glittering café for a few exemplary weeks, we glimpsed a version of San Francisco where shiny new things brought us together rather than separated us.

CONTINUES ON PAGE 46 >>

DENNIS HARVEY'S 16 HORRIBLE EXPERIENCES AT THE MOVIES

1. *Over Her Dead Body* (Jeff Lowell, USA) Paul Rudd can redeem anything. Or so I thought.
2. *Be Kind Rewind* (Michel Gondry, USA) When the cause of whimsy and movie-love requires making every character onscreen a grating comedy 'tard, you gotta wonder: what made this Gondry joint better than Rob Schneider?
3. *American Teen* (Nanette Burstein, USA) Manipulated à la reality TV trash, Burstein's "documentary" pushed the envelope in terms of stage-managing alleged truth. That envelope would've best stayed sealed.
4. *The Hottie and the Nottie* (Tom Putnam, USA) A Pygmalion comedy so atrocious that Paris Hilton wasn't the worst thing about it.
5. *Six Sex Scenes and a Murder* (Julie Rubio, USA) Local enterprise to be applauded. Lame sub-Skinemax results, not so much.
6. *Hell Ride* (Larry Bishop, USA) The Tarantino-produced missing third panel of *Grindhouse* (2007), this retro biker flick unfortunately forgot to be satirical. Or fun.
7. *Filth and Wisdom* (Madonna, UK) Madge's directorial debut — so loutish and inept Guy Ritchie could use it as custody-battle evidence.
8. *Diary of the Dead* (George A. Romero, USA) The worst movie by the sole great director on this list. It was *Friday the 13th* (1980) meets *The Blair Witch Project* (1999) — which is just so tired, not to mention beneath him.
9. *The Fall* (Tarsem Singh, India/UK/USA, 2006) Or, *Around the*

- World in 80 Pretentious Ways*. A luxury coffee-table photography tome morphed into pointless faux-narrative cinema.
10. *Chapter 27* (JP Schaefer, USA/Canada) John Lennon's assassin, Mark David Chapman, was a disconnected, unattractive, incoherent mutterer. Jared Leto gained 67 pounds to faithfully reproduce this profoundly boring slob. In the movie, Lindsay Lohan befriends him. No wonder she's a lesbian now.
11. *The Happening* (M. Night Shyamalan, USA/India) Not the worst Shyamalan. But then again, everything he's done since 1999's *The Sixth Sense* has rated among its year's worst, no?
12. *Surfer, Dude* (SR Bindler, USA) This laugh-free comedy proved it's possible to render 90 minutes of Matthew McConaughey in board shorts into a hard-off.
13. *Synecdoche, NY* (Charlie Kaufman, USA) What's like a prostate exam minus the health benefits? The extent to which writer-director Kaufman rams head up ass in this neurotic, pseudo-intellectual wankfest. Its stellar cast walked the plank into elaborate meaninglessness.
14. *Australia* (Baz Luhrmann, Australia/USA) Possibly the most expensive insufferable movie ever made. Can a continent sue for defamation?
15. *Valkyrie* (Bryan Singer, USA/Germany) Not even surprisingly decent talk-show Elvis impressions can save you this time, Tom Cruise.
16. *The Spirit* (Frank Miller, USA) *The Dork Knight*. Least super hero ever. Frank Miller: stand in the corner!



Can the pain of *Australia* be soothed with great — if under-the-radar — performances, like those delivered by Jane Lynch in *Role Models* and Anna Biller in *Viva*? | AUSTRALIA PHOTO BY JAMES FISHER; ROLE MODELS PHOTO BY SAM URDANK; VIVA PHOTO BY STEVE DIETL

DENNIS HARVEY'S BEST PERFORMANCES MOST LIKELY TO BE OVERLOOKED:

- Elio Germano in *My Brother Is an Only Child* (Daniele Luchetti, Italy/France, 2007)
- Shane Jacobson in *Kenny* (Clayton Jacobson, Australia, 2006)
- Emma Thompson in *Brideshead Revisited* (Julian Jarrold, UK)
- Mathieu Amalric in *A Christmas Tale* (Arnaud Desplechin, France)
- Jane Lynch in *Role Models* (David Wain, USA/Germany)
- Stephen Rea, Mena Suvari, and Russell Hornsby in *Stuck* (Stuart Gordon, Canada/USA/UK/Germany)
- Naomi Watts and Tim Roth in *Funny Games* (Michael Haneke, USA/France/UK/Austria/Germany/Italy)
- Haaz Sleiman in *The Visitor* (Thomas McCarthy, USA)
- Asia Argento in *Boarding Gate* (Olivier Assayas, France/Luxembourg, 2007) and *The Last Mistress* (Catherine Breillat, France/Italy)
- Norma Khouri in *Forbidden Lie\$* (Anna Broinowski, Australia, 2007)
- Russell Brand in *Forgetting Sarah Marshall* (Nicholas Stoller, USA)
- Brad Pitt in *Burn After Reading* (Ethan and Joel Coen, USA/UK/France)
- Thandie Newton in *W.* (Oliver Stone, USA/Hong Kong/Germany/UK/Australia)
- James Franco in *Pineapple Express* (David Gordon Green, USA) and *Milk* (Gus Van Sant, USA)
- Amy Adams in *Miss Pettigrew Lives for a Day* (Bharat Naluri, UK/USA)
- Thomas Haden Church in *Smart People* (Noam Murro, USA)
- Emily Mortimer in *Transsiberian* (Brad Anderson, UK/Germany/Spain/Lithuania)
- Judith Light in *Save Me* (Robert Cary, USA, 2007)
- Kathy Bates in *Revolutionary Road* (Sam Mendes, USA/UK)
- Anna Biller in *Viva* (Anna Biller, USA)
- Taraji P. Henson in *The Curious Case of Benjamin Button* (David Fincher, USA)
- Anna Faris in *The House Bunny* (Fred Wolf, USA)

DENNIS HARVEY'S TOP 25 (IN ALPHABETICAL ORDER):

1. *Battle for Haditha* (Nick Broomfield, UK, 2007)
2. *Bigger Stronger Faster* (Chris Bell, US)
3. *Brideshead Revisited* (Julian Jarrold, UK)
4. *A Christmas Tale* (Arnaud Desplechin, France)
5. *The Curious Case of Benjamin Button* (David Fincher, USA)
6. *Doubt* (John Patrick Shanley, USA)
7. *Encounters at the End of the World* (Werner Herzog, USA, 2007)
8. *Forbidden Lie\$* (Anna Broinowski, Australia, 2007)
9. *Gonzo: The Life and Work of Dr. Hunter S. Thompson* (Alex Gibney, USA)
10. *Happy-Go-Lucky* (Mike Leigh, UK)
11. *I Served the King of England* (Jiri Menzel, Czech Republic/Slovakia, 2006)
12. *Kenny* (Clayton Jacobsen, Australia, 2006)
13. *Milk* (Gus Van Sant, USA)
14. *Monks: The Transatlantic Feedback* (Lucia Palacios and Dietmar Post, Spain/Germany/USA, 2006)
15. *My Brother Is an Only Child* (Daniele Luchetti, Italy/France, 2007)
16. *Planet B-Boy* (Benson Lee, US, 2007)
17. *Paranoid Park* (Gus Van Sant, France/USA, 2007)
18. *Reprise* (Joachim Trier, Norway, 2006)
19. *Revolutionary Road* (Sam Mendes, USA/UK)
20. *A Secret* (Claude Miller, France, 2007)
21. *The Signal* (David Bruckner, Dan Bush, and Jacob Gentry, USA, 2007)
22. *Trouble the Water* (Carl Deal and Tia Lessin, USA)
23. *The Violin* (Francisco Vargas, Mexico, 2005)
24. *Viva* (Anna Biller, USA)
25. *Waltz with Bashir* (Ari Folman, Israel/Germany/France/USA)

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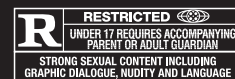
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FILM



Slumdog Millionaire's overnight sensation seeks his fortune — somewhat reluctantly — on a popular game show.

PHOTO BY ISHIKA MOHAN

Is that your final answer?

Slumdog Millionaire explores class and corruption

By Kevin Langson

› a&eletters@gmail.com

In *Slumdog Millionaire*, the contrast between wealth and impoverishment is sustained but never entertained in direct terms. Danny Boyle's fairy-tale foray into Mumbai's underbelly juxtaposes the frenetic desperation of the slums with the cool affluence of the *Who Wants to Be a Millionaire* set, and compares its affable protagonist, Jamal, with the sleek and callous men who run the show. The popular game itself can be seen as a mockery of working-class aspirations, since it dangles huge sums of cash above the heads of participants. The tension of the film stems from the fact that the truly disenfranchised are believed — by the upper class — to be incapable of success. Jamal elicits incredulosity, then suspicion, then scorn as he continues jumping the trivia obstacles placed before him.

The flashbacks that illustrate Jamal's explanation of how he came to know each question's answer require a considerable amount of suspended disbelief. Boyle uses a fantastical story of underdog triumph that relies heavily on cross-cultural intrigue and romantic clichés to indict classist condescension and to promote a more fair-minded definition of intelligence and dignity. The game's host becomes a despicable

character for his attempts to preclude Jamal's success despite his own origins in the slums of Mumbai. There is a glint of grotesquerie in the ways copious amounts of money and power are shown to corrupt and enervate one's empathy. This devolution also applies to Jamal's brother, who morphs into an unctuous beast of violence and indulgence once he becomes a gangster's soldier. These character types and arcs are not new by any stretch of the imagination, but it is quite rewarding, amidst all the pleasure of rich visuals and suspense, to witness the victory of a dignified, perspicacious member of the underclass. **SFBG**

KEVIN LANGSON'S TOP TEN:

1. *The Edge of Heaven* (Fatih Akin, Germany, 2007)
2. *Milk* (Gus Van Sant, USA)
3. *Megalopolis* (Francesco Conversano and Nene Grignaffini, Italy)
4. *The Visitor* (Thomas McCarthy, USA)
5. *Vicky Cristina Barcelona* (Woody Allen, Spain/USA)
6. *Standard Operating Procedure* (Errol Morris, USA)
7. *Savage Grace* (Tom Kalin, Spain/USA/France, 2007)
8. *Slumdog Millionaire* (Danny Boyle, UK/India)
9. *Still Life* (Jia Zhangke, China/Hong Kong, 2006)
10. *Meadowlark* (Taylor Greeson, USA)

Reel leaders CONT_»

Someday, we'll look upon Soderbergh's effort for the sum of its parts: RED.

9. Craig Baldwin interview with SF360
Movie Scene

The most exciting four minutes of local film-speak in all of '08.

10. *There Will Be Bud* (P.O.T. Anderson, USA)
Old-school spoofing done right.

Barry Jenkins is the director of Medicine for Melancholy.

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Revolutionary Road

» **REVIEW** Outwardly perfect, glamorous Frank (Leonardo Di Caprio) and April Wheeler (Kate Winslet) are the envy of fellow post-World War II nesters in an Eisenhower era suburban cul-de-sac. They've done everything right — including attracting each other as alpha-species mates. But they're dissatisfied. Shouldn't life have amounted to more than meaningless Madison Avenue employment, housewifery, Connecticut commuterdom, the little trap of two young children and a mortgage? Flashbacks aside, this adaptation of Richard Yates' exceptional 1962 novel commences as the Wheelers realize they can no longer stand each other — or the "I am special, an artist" images of self that failed them both. Sobered from her thespian dreams, April decides they should move lock, stock, and preschool barrel to Paris, where Frank can figure out his true muse while she brings home the bacon as ambassadorial paper-pusher. But this briefly, mutually revivifying idyll proves an illusory scarecrow that only points them back toward a cornfield of inescapable banality. Yates' book is genius; this adaptation by director Sam Mendes and scenarist Justin Haythe is as good as a translation of profoundly character-internalized fiction can be. It's awfully handsome and accomplished prestige filmmaking of a stripe many will find simply, depressingly, off-putting. Winslet is perfection as usual; Di Caprio's stubborn boyishness here heightens a portrait of retro swagger masking immature insecurity. Kathy Bates as a stressfully happy-faced realtor and Michael Shannon as her crazy son — whose worst insanity is telling "normal" people exactly what they're thinking — add yea more concision to an intelligent, beautifully crafted downer that exploits its stars to far greater reward than *Titanic* (1997). **(Dennis Harvey)**

REVOLUTIONARY ROAD opens Fri/2 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamal, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

» **Angry Monk: Reflections on Tibet** Luc Schaedler's Swiss documentary intriguingly explores the life and legacy of Gendun Choephel, a Buddhist monk who publicly dissented against an oppressive environment in Tibet decades before the Chinese invasion of 1951. Thought the reincarnation of a legendary local abbot, he spent 33 formative years in religious study, but his brilliant mind clashed with the fundamentalist stagnation of Tibet's strictly traditional leadership at the time. In 1934 he abruptly exited for civilian life, spending ten years traveling in India, then returning a controversial published critic of his homeland — to which the authorities did not take kindly. It's a tragic story in some respects, but after being lost or banned for decades, his writings are now finding an appreciative new audience amongst Tibetans seeking inspiration in their independence struggle. A mix of interviews (with both historians and Choephel's few surviving acquaintances), archival material, and footage retracing his extensive travels make this a compelling journey. (1:37) *Roxie*. (Harvey) **Antarctica** Yair Hochner's Israeli feature opens with an attention-grabbing — if kinda cheap

— riot of soft-core action as Boaz (Ofir Regier) brings home one trick after another, shoving them against his apartment wall for *Brokeback*-y Frenching dominance. Thus introduced in a rush to the principal cast of gay Tel Aviv twenty-to-thirtysomethings (at least its male majority), it takes a long time to sort them out; even Boaz is hard-pressed to remember the guys he's had when encountering them later on. Three years later, he's still heavily playing the field, like journalist Ronen (Guy Zo-Aretz), though they flirt with committing to more earnest types Danny (Yiftach Mizrahi) and Omer (Tomer Ilan). Meanwhile, the latter's sis Shirli (Lucy Dubinchik) itches to leave girlfriend Michal (Liat Etca) and travel to the titular locale for no particular reason. Various others float in and out of each others' lives and beds, but frankly they're all so superficially drawn, self-involved, and short-attention-spanned it's hard to give a crap who ends up with who. Director-writer Hochner includes a few offbeat narrative subplots that mesh awkwardly with his cluttered but uninvolved central romantic pileups. The result is a movie with a lot of sex but an oddly sour, even misanthropic atmosphere Hochner might not have fully intended. (1:50) *Lumiere*, *Shattuck*. (Harvey)

August Evening Indie drama about an undocumented farm worker and his daughter-in-law, both of whom have lost their spouses and are struggling to find happiness again. (2:07) *Oaks*.

» **Revolutionary Road** See pick box. (1:59) *Sundance Kabuki*.

CONTINUES ON PAGE 48 »

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ONGOING

Australia (2:55) *SF Centre*. **Bedtime Stories** After *Click* (2006), *I Now Pronounce You Chuck and Larry* (2007), and *You Don't Mess With the Zohan*, it's hard to expect much from Adam Sandler. Call it a pleasant surprise, then, that he's got genuine charm in *Bedtime Stories*. Sandler stars as Skeeter Bronson, a lowly hotel worker with aspirations of greatness. Enter his doe-eyed niece and nephew, who solicit Skeeter for a whole bunch of — you guessed it — bedtime stories. The catch: any additions the kids make end up coming true. But the real twist here is the clever execution, which manages to reconcile the stories' fantastical elements with the suitably mundane real-life plot: a Western-style rescue of a damsel in distress becomes Skeeter splashing paparazzi to save hotel heiress Violet (Teresa Palmer). Add a great cast, including Keri Russell, Guy Pearce, and the inimitable Russell Brand, and you're left with the kind of family film that parents don't have to get dragged to. *Bedtime Stories* isn't complete retribution for Sandler's recent missteps, but it's a delightful start. (1:35) *Grand Lake*, *1000 Van Ness*, *Shattuck*. (Peitzman)

Bolt (1:36) *SF Centre*. **Cadillac Records** (1:58) *Opera Plaza*, *Shattuck*. **A Christmas Tale** (2:32) *Opera Plaza*, *Smith Rafael*.

The Curious Case of Benjamin Button This head-scratching yawn enters bearing all the carefully placed bow ties of an Important Film, overflowing with Big Ideas and Meaningful Messages — but its turgid understatement fails to provoke even the curiosity cued by its title, let alone the dark side of the 20th century's first youth quake alluded to in the F. Scott Fitzgerald source material. *Benjamin Button*'s pedigreed crew of cooks — director David Fincher (1999's *Fight Club*), screenwriter Eric Roth (1994's *Forrest Gump*), and Brad Pitt — have warmed up a gooey, glowy sentimental soup, which updates the dark-witted Civil War-set narrative to the Jazz Age and adds an injection of the Moses myth (and 1979's *The Jerk*) by delivering an abandoned infant Button, destined to age backward from a wizened babe to a baby grand-daddy, to the arms of doting Queenie (Taraji P. Henson). The cinematic Button undergoes few of Fitzgerald's sour-to-cruel familial entanglements — making for a somewhat event-free life, which does little to help the narrative. Instead his story seems to climax with the thwarted love between the man-boy and childhood sweetheart-turned-Balanchine-dancer Daisy (Cate Blanchett). For a performer who relies on her looks and physical prowess, what can be worse than watching a pretty-boy lover grow younger and friskier with age? I'd say watching this movie, but that would be mean. After making it through the mostly somnolent stretches of Benjamin Button, the viewer is treated to a few almost imperceptibly surreal and ironic scenes of Blanchett lulling her, er, boy toy to sleep. But the inherent barbed humor seems lost on Fincher and company, who play it straight — into the grave. (2:47) *California*, *Grand Lake*, *Marina*, *1000 Van Ness*, *Orinda*, *Sundance Kabuki*. (Chun)

The Day the Earth Stood Still (1:43) *1000 Van Ness*.

Doubt At St. Nicholas' Cathedral and Catholic School in 1964 Yonkers, new presiding priest Father Flynn (Philip Seymour Hoffman) is friendly, generous, good-humored, attentive to the needs of parishioners and students alike. His opposite number is Sister Aloysius (Meryl Streep), who as principal keeps her fellow nuns on a tight leash and their young charges in a state of terror that she'll catch them in the slightest error. Naturally, the two authorities' clashing styles create a mutual animosity, one that fuels the sister's aggression when wide-eyed young teacher Sister James (Amy Adams) reports the faint possibility of impropriety between Flynn and Donald Miller (Joseph Foster II), who as the school's first, predictably isolated black student has attracted the priest's protective concern. The evidence is scant, but that won't stop the older nun, who is determined to believe the worst and bring her distastefully liberal, new-school opponent down. Writer-director John Patrick Shanley's adaptation of his Pulitzer-winning stage drama successfully opens up its tight theatrical origins, particularly in evoking the everyday behind-scenes idiosyncrasies of institutional life. Necessarily, its crux remains several lengthy dialogue confrontations, but the writing is so

adept and the performances (also including Viola Davis' as the boy's mother) so involving there's no sense of stagy claustrophobia. Stepping into Cherry Jones' stage shoes, Streep creates a sly, sardonically funny gorgon, while Hoffman is superb as the caring cleric who nonetheless just might be guilty of something. (1:44) *California*, *Empire*, *1000 Van Ness*, *Piedmont*, *Presidio*, *SF Centre*, *Sundance Kabuki*. (Harvey)

Four Christmases (1:22) *1000 Van Ness*, *Shattuck*.

Frost/Nixon If the assassination of JFK was a defining, traumatic blow to American hopefulness, the Watergate scandal a decade later arguably created something worse: a deep collective cynicism that our politics could never escape corruption, or that the guilty would be truly punished even when caught red-handed. Richard Nixon resigned to avoid impeachment, and he avoided total humiliation. But didn't he owe us repentance? Adapted by Peter Morgan from his widely produced play, with the originating lead actors reprising their roles, *Frost/Nixon* dramatizes the moment when Tricky Dick did get called onto the public carpet to confess his sins. Which he did — well, sorta kinda. The disgraced prez (Frank Langella) is offered tempting scads of money to be interviewed on TV by an odd candidate for interrogator, the rather garish Brit chat show host David Frost (Michael Sheen). Nixon's people figure this presumably softball platform will provide opportunity to burnish his tarnished legacy as statesman; the team that cheerfully shallow Frost assembles to prep for this American broadcast “comeback” worry that he lacks the depth of knowledge, experience, or backbone to pin subject to mat. All suspense here hinges on whether Frost can give his armchair opponent “the trial he never had.” He's seemingly outmatched: fallen yet not feeble, the ex-president proves a master of spin, evasion, and subterfuge. George Clooney was reportedly eager to direct *Frost/Nixon*; he might've made something slyer and subtler than Ron Howard, who sometimes underlines performance nuances as if wielding a bullhorn and flashing neon sign. But it's still the best movie Howard's done, a nimble opening-up of a talky stage entity that only slightly exaggerates the import of real-life events. (2:02) *1000 Van Ness*, *Orinda*. (Harvey)

Gran Torino (1:56)

Happy-Go-Lucky (1:58) *Shattuck*.

I've Loved You So Long (1:57) *Clay*, *Shattuck*, *Smith Rafael*.

Let the Right One In (1:54) *Lumiere*.

Man on Wire (1:34) *Opera Plaza*.

Marley and Me In this adaptation of John Grogan's autobiographical bestseller, reporter turned columnist John (Owen Wilson) attempts to buy some biological-clock time by distracting his fellow-journalist wife, Jenny (Jennifer Aniston), from baby-making notions with a doe-eyed Labrador retriever puppy, the titular Marley. Given the carefree manner in which they proceed to raise him, sans training, from a slightly neurotic lil' fluffball to a 100-pound cyclone with an insatiable appetite for destruction, mayhem, and upholstery, one is fearful when they do eventually begin breeding their own kind. Cesar would not be impressed. He might, however, be bored. The film tracks John and Jenny's lives during the years in which Marley is a family member (yes: bring a hankie), and plenty of dog owners will relate to how central a figure he becomes (one of the kids refers to him as a brother). But though they have their tense moments, these years are largely suffused with a kind of happy-family glow, which does indeed prove to be death to good storytelling. There are babies, there are professional successes, there's a house in Boca Raton. And watching Marley destroy all the furniture in it is certainly a visceral experience, but it doesn't provide quite enough drama to sustain a two-hour film, even one opening on happy-family-glow Christmas Day. Alan Arkin provides the film's non-canine-physical-comedy-based humor as John's editor, and Eric Dane provides a foil for John as a sort of high-powered-investigative-reporter version of McSteamy. (2:00) *Grand Lake*, *Oaks*, *1000 Van Ness*, *Presidio*, *SF Centre*. (Rapaport)

Milk Seems like everyone in San Francisco is stoked to see Gus Van Sant's political biopic, with Sean Penn starring as the first openly gay man elected to public office in America. If you live here, it's impossible to separate yourself completely from the story — even if you're too young to remember the history firsthand — since so much of it is already familiar. There's City Hall, Milk's “theater” and the site of his 1978 assassination, along with Mayor George

Moscone, by fellow supe Dan White; the Castro District, meticulously made over to mimic Milk's 1970s; a dog-poop moment in Duboce Park; and references to everything from district elections to this very newspaper. Still, even out-of-towners, except bigoted ones, will be moved by *Milk*. Milk's experiences allow the film to take a personal look at the struggle for LGBT civil rights in America, with a particular focus on Anita Bryant's cross-country hate crusade. Scenes showing the triumphant defeat of Prop. 6 — a 1978 proposal to fire all gay teachers and those who supported them — are bittersweet in the wake of the passage of Prop. 8. At times, Van Sant's film feels eerily timely, down to the spontaneously assembled protests on Castro at Market, and its focus on a politico who believed in hope despite the odds. But *Milk* is more than its message — despite its many sober moments, it also manages to be an entertaining film. Thank Van Sant's steady direction, which (mostly) avoids melodrama and integrates archival footage with seamless ease, and a Penn performance that feels remarkably natural even though he clearly obsessed over perfecting Milk's voice and mannerisms. (2:05) *California*, *Castro*, *Embarcadero*, *Empire*, *1000 Van Ness*, *Orinda*, *Piedmont*, *Sundance Kabuki*. (Eddy)

Quantum of Solace (1:46) *1000 Van Ness*, *Opera Plaza*, *SF Centre*.

Rachel Getting Married (1:57) *Lumiere*.

The Reader Falling ill from scarlet fever on a mid-1950s Berlin street, strapping 15-year-old schoolboy Michael Berg (David Kross) experiences kindness from passerby Hanna Schmitz (Kate Winslet) that he seeks to repay when he recovers some months later. The brusque, moody woman more than twice his age brushes him off, initially. But then they commence an affair in which she proves a very astute erotic tutor, though she resists the emotional connection he feels. A decade later, as a law student, he discovers Hanna's secret while spectating a Nazi war crimes trial. Decades later still, grown-up Michael (Ralph Fiennes) reflects these events as they've weighed on his subsequent life. David Hare's very sharp screenplay takes some liberties adapting Bernhard Schlink's novel. But in general, the screenplay and director Stephen Daldry (2002's *The Hours*, 2000's *Billy Elliot*) do an exemplary job translating a primarily interior-voice tome into cinematic terms. Like other recent successful films about emotional repression (2005's *Brokeback Mountain* and the forthcoming *Revolutionary Road*, for instance), *The Reader* is most moving precisely in its rigorous restraint, directorial and performance-wise. (2:05) *Albany*, *Embarcadero*, *Presidio*. (Harvey)

A Secret (1:50) *Four Star*.

Seven Pounds Don't worry, I won't give away the shocking secrets of *Seven Pounds* — unless, of course, it's a spoiler to reveal that's there's not much to give away. The movie plods along with a forced sense of mystery, hitting twists and turns that have been telegraphed from the start. Will Smith stars as Ben Thomas, an IRS agent trying to escape his dark past. (Said past is explained pretty early on by way of flashbacks and newspaper clippings, but it's still supposed to be head-scratching, so try not to think too hard.) Before attempting to kill himself (not a spoiler — it happens in the first scene), he decides to help seven strangers. That's pretty much it. Oh, he also falls for Emily Posa (Rosario Dawson), a dying heart patient. As in *The Pursuit of Happyness* (2006), director Gabriele Muccino coaxes a good performance from Smith. Both films, however, aren't nearly as strong as their lead actor. *Seven Pounds* is especially annoying, a weak tearjerker that insults the audience's intelligence by claiming to be more. (1:58) *Empire*, *Marina*, *1000 Van Ness*, *Shattuck*, *Sundance Kabuki*. (Peitzman)

Slumdog Millionaire (2:00) *Albany*, *Embarcadero*, *1000 Van Ness*, *Piedmont*, *Smith Rafael*, *Sundance Kabuki*.

Sparrow (1:27) *Four Star*.

The Spirit (1:42) *1000 Van Ness*, *SF Centre*.

Synecdoche, New York (2:04) *Roxie*, *Shattuck*.

The Tale of Despereaux (1:33) *1000 Van Ness*, *SF Centre*.

Timecrimes (1:29) *Opera Plaza*.

Valkyrie In a world gone mad ... only one man can save Nazi Germany from itself: Captain Eyepatch! Jaw perpetually clenched and speech sotto voce to underline he's being, y'know, *intense*, Tom Cruise plays Col. Claus von Stauffenberg, who returned home after being wounded by Allied fire in Tunisia to a Germany he felt had already lost the war. He and high-ranking others disillusioned by Nazism

CONTINUES ON PAGE 50 >>

48 SAN FRANCISCO BAY GUARDIAN | DECEMBER 31, 2008 • JANUARY 6, 2009

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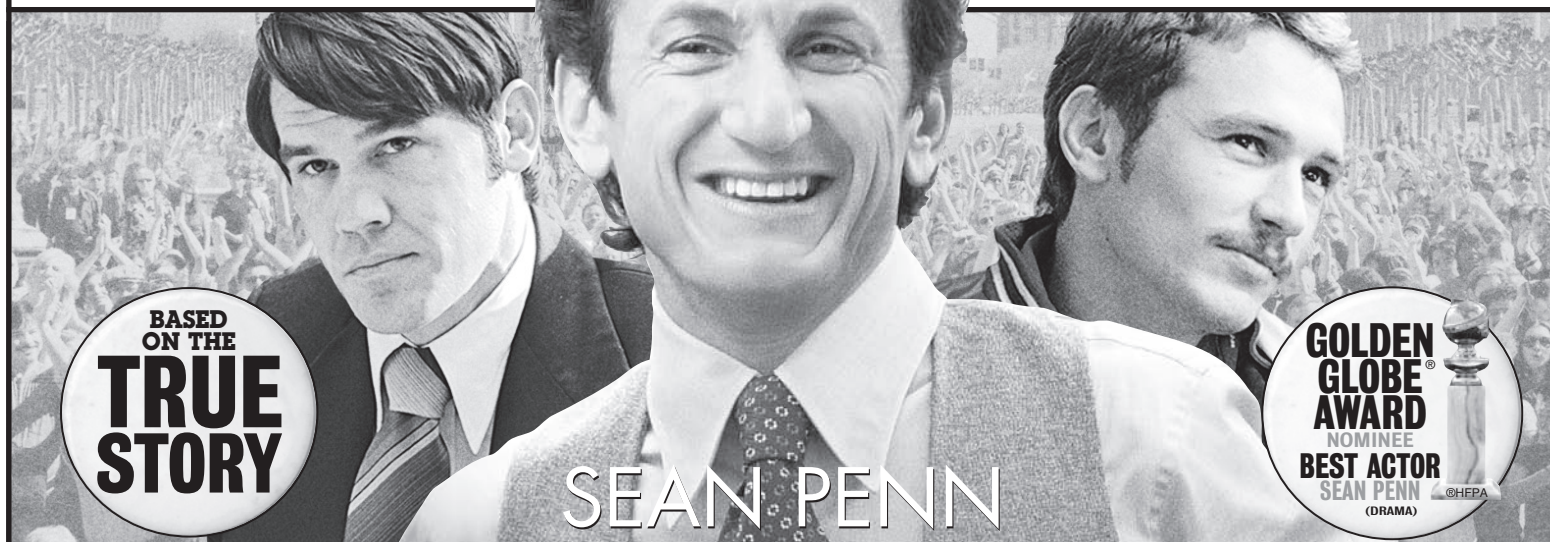
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CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. “Beyond Borders: International Family Film Series:” **Moomin and Midnight Madness** (Lindberg, 2008), Sat-Sun, 1.

GRACE CATHEDRAL 1100 California, SF; www.

gracecathedral.org. \$10-20. **The Hunchback of Notre Dame** (Worsley, 1923), Wed, 7, 10.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. Theater closed through Jan 13.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **W.** (Stone, 2008), Thurs-Sat, 7, 9:40 (also Thurs and Sat, 2, 4:30). **The 400 Blows** (Truffaut, 1959), Sun-Mon, 7:15, 9:25 (also Sun, 2, 4:15). **Religulous** (Charles, 2008), Jan 6-7, 7:15, 9:25 (also Jan 7, 2).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Synecdoche, NY** (Kaufman, 2008), Wed-Thurs, 9. **Angry Monk: Reflections on Tibet** (Schaedler, 2005), Jan 2-6, 6:30, 8:30 (also Sat/3-Sun/4, 2:30, 4:30). **SFBG**

ONGOING

CONT>>

and Hitler’s losing strategies hatched a plan to assassinate Der Führer in 1944, hoping to end World War II early and spare the country complete devastation. Director Bryan Singer drums up some tension around the actual attempt (via explosive). But that’s 15 minutes at most in the middle of a movie you realize just moments in was probably doomed to be a flat, pompous bore even before shooting started. The main reason is that it is yoked to Cruise’s star baggage, which drains von Stauffenberg of any complexity — he’s presented as righteously anti-Nazi from the start, despite having served the regime for years. Instead, we get a heroic stick figure that elicits the actor’s stiffest “What the hell am I doing here?” performance since 1999’s *Eyes Wide Shut*. He’s a big blank spot at the center of a film that has enough problems already, his regular all-American voice clashing against the otherwise mostly-Brit support cast (Kenneth Branagh, Bill Nighy, Tom Wilkinson, Terence Stamp, and Eddie Izzard) — for a while it seems like Hitler (David Bamber) is the only German in Germany with a German accent. But there’s a larger airlessness to this drama, which never quite escapes the D.O.A. tenor of old “Europudding” productions that mashed together multinational stars in expensive but plodding, unconvincing historical recaps. It manages to turn fascinating fact into a dullish, formulaic-feeling star vehicle. (2:00) *Four Star*, 1000 Van Ness, Presidio, Shattuck, Sundance Kabuki. (Harvey)

Vicky Christina Barcelona (1:37) *Bridge*.

» **The Wrestler** Sometimes a role seems so closely tailored to a public persona and private notoriety it becomes inseparable from that combined mythos — less a demonstration of acting than an extension of what we already suspected about the actor. Mickey Rourke, grizzled survivor of various overchronicled on- and offscreen self-destructions, stars as an ex-champ dying — figuratively and then some — for one last glory-shot in *The Wrestler*. This is meta-celebrity cinema: Rourke’s character’s “comeback” is mirrored, and perhaps outshined, by the actor’s own. Rourke is Randy “The Ram” Robinson, reduced since his ’80s heyday to scraping for chump change in amateur matches at high school gymnasiums. These shows, in WWE fashion, might be somewhat choreographed and more-flash-than-gash, but they’re nonetheless punishing — especially for a player past 50. When a particularly brutal bout (encompassing *Jackass*-style grotesquerie like skin staple-gunning) leaves the Ram in need of heart bypass surgery, his wrestling days appear over. But he can’t quit yet, since he needs to prove something to the daughter he’s estranged (Evan Rachel Wood) and the aging stripper (Marisa Tomei) he’s wooing.

This being a Darren Aronofsky film, limited triumph of the human spirit can be expected. Yet it’s surprising how much formulaic *Rocky*-style sentiment the *Requiem for a Dream* (2000) director channels from Robert D. Siegel’s unremarkable screenplay, despite all trailer-park grittiness and emotionally calloused performances. (1:45) (Harvey)

Yes Man (1:45) *Grand Lake*, 1000 Van Ness, SF Centre. **SFBG**

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first run venues



Antarctica, a gay romantic comedy from Israel, opens Fri/2.

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650)

742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM,

#154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack

London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

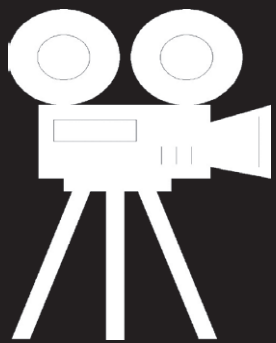
Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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SUMMONS (Family Law) CASE NUM: (numero Del Caso): FDI-08-767935, NOTICE TO RESPONDENT:(Aviso Al Demandado): RYAN ROEL BUENDIA YOU ARE BEING SUED BY PETITIONER:(Lo Esta Demandando El Demandante): MARY KRISTINE DE GUZMAN

You have 30 calendar days after this Summons and Petition are served on you to file a written response at this court (form FL-120 or FL-123) and have a copy served on the Petitioner. A letter or phone call will not protect you. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales.

The name and address of this court is: (El nombre y direccion de la corte es):

Superior Court, San Francisco; 400 McAllister St., San Francisco, CA 94102. Date: (Fecha):9/4/08. Gordon Park, Clerk, by (Secretario), Paul Fiol, Deputy (Adjunto)

The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es):

Plaintiff's Attorney: Carole S. Cullum; 1255 Post St., Suite 610, San Francisco, CA, 94109, TELE: 415-242-2400.

NOTICE TO THE PERSON SERVED: You are served as an individual. December 31, 2008, January 7, 14, 21, 2009. L#431406.

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Cause No: 2008-58051Receipt No:267467; 11-03-2008; In the 245th Judicial District Court of Harris County, Texas. 245th District Court Houston, TX. **Plaintiff: Ismael, Cheryl vs. Defendant: Ismael, Hussein Syed Mahmood. Publication (Divorce).** The State of Texas County of Harris. To: : **Ismael, Hussein Syed Mahmood** whose residence and whereabouts are unknown. You have been sued. You may employ an attorney. If you or your attorney do not file a written answer with the Clerk who issued this citation by 10a.m. on the Monday next following the expiration of 20 days after you were served this citation and petition, a default judgment may be taken against you. The petition of **Ismael, Cheryl**, Petitioner, was filed in the Court of Harris County, Texas on the 3rd day of November, 2008 against **Ismael, Hussein Syed Mahmood** Respondent(s), numbered 200858051, and entitled in the Matter of the Marriage of **Ismael, Cheryl and Ismael, Hussein Syed Mahmood**. The Suit Requests Divorce. The Court has authority in this suit to enter any judgment or decree dissolving the marriage and providing for the division of property, which will be binding on you. GIVEN UNDER MY HAND AND SEAL OF SAID COURT at Houston, Texas, this the 5th day of November, 2008. Theresa Chang, District Clerk; Harris County, Texas; 201 Caroline Houston, Texas 77002; (P.O. Box 4651, Houston, TX 77220). Issued at the request of: Chism, Daniel K.; 4620 N. Braeswood 326; Houston, TX 77096; Tel: 832-584-8772; Bar No: 24064182. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009; L#431201.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315627-00 The following person is doing business as **CONSTRUCTION SYSTEMS BUILDING & DESIGN; CONSTRUCTION SYSTEMS**, 870 Innes Ave., San Francisco, CA 94124. Wilfred Hallz, 870 Innes Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/93. Signed Wilfred Hall. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Nov 13, 2008. **Publication date(s): December 10, 17, 24, 31, 2008 L#431102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315707-00 The following person is doing business as **SMARTY JONES DESIGNS**,527 Page St., San Francisco, CA 94117. Laurel Jennifer Gaddie, 527 Page St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Adel Radwan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316522-00 The following person is doing business as **AK REAL ESTATE SOLUTIONS**, 244 Cotter St., San Francisco, CA 94112. Kyler and Alan Schroder, 244 Cotter St., San Francisco, CA 94112. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 12/24/08. Signed Kyler Schroder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Dec 29, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431404.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545618. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christopher Patrick McKinley for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTOPHER PATRICK MCKINLEY** filed a petition with this court for a decree changing names as follows: Present Name: **CHRISTOPHER PATRICK MCKINLEY**. Proposed Name: **KATHERINE ELIZABETH MCKINLEY**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 26, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Dec 22, 2008. Endorsed Filed, San Francisco County Superior Court of California on Dec 22, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009, L#431403.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315978-00 The following person is doing business as **R&D EXPORT**, 1413 Van Duke Ave., San Francisco, CA 94124. Adel M. Radwan, 1309 Eagle Dr., Windsor, CA 95492. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Adel Radwan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316258-00 The following person is doing business as **JOE'S BARBERSHOP**,2150 Market St., San Francisco, CA 94114. Joe Gallagher, 2150 Market St., San Francisco, CA 94114. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 3, 2004. Signed Joseph Gallagher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 15, 2008. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431202.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316462-00 The following person is doing business as **CELIA'S IN N OUT CLEANERS**, 150-B 7th St., San Francisco, CA 94103. Pablo Gravador, Celia C. Gravador, 953 Mission St. #35, San Francisco, CA 94103. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Pablo Gravador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 24, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431402.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316498-00 The following person is doing business as **AHI**, 2166 Hayes St. #208, San Francisco, CA 94117. Ashbury Homes, Inc. State of CA, 4644 Geary Blvd. #107, San Francisco, CA 94118. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/26/08. Signed John Kim. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 26, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431401.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316522-00 The following person is doing business as **AK REAL ESTATE SOLUTIONS**, 244 Cotter St., San Francisco, CA 94112. Kyler and Alan Schroder, 244 Cotter St., San Francisco, CA 94112. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 12/24/08. Signed Kyler Schroder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Dec 29, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431404.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545618. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christopher Patrick McKinley for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTOPHER PATRICK MCKINLEY** filed a petition with this court for a decree changing names as follows: Present Name: **CHRISTOPHER PATRICK MCKINLEY**. Proposed Name: **KATHERINE ELIZABETH MCKINLEY**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 26, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Dec 22, 2008. Endorsed Filed, San Francisco County Superior Court of California on Dec 22, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009, L#431403.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315986-00 The following person is doing business as **THE Ariba Group Pty Ltd**, 201 Harrison St. #823, San Francisco, CA 94105. Rafael Amador, 201 Harrison St. #823, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Rafael Amador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431105.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316258-00 The following person is doing business as **JOE'S BARBERSHOP**,2150 Market St., San Francisco, CA 94114. Joe Gallagher, 2150 Market St., San Francisco, CA 94114. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 3, 2004. Signed Joseph Gallagher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 15, 2008. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431202.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316462-00 The following person is doing business as **CELIA'S IN N OUT CLEANERS**, 150-B 7th St., San Francisco, CA 94103. Pablo Gravador, Celia C. Gravador, 953 Mission St. #35, San Francisco, CA 94103. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Pablo Gravador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 24, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431402.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316498-00 The following person is doing business as **AHI**, 2166 Hayes St. #208, San Francisco, CA 94117. Ashbury Homes, Inc. State of CA, 4644 Geary Blvd. #107, San Francisco, CA 94118. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/26/08. Signed John Kim. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 26, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431401.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316522-00 The following person is doing business as **AK REAL ESTATE SOLUTIONS**, 244 Cotter St., San Francisco, CA 94112. Kyler and Alan Schroder, 244 Cotter St., San Francisco, CA 94112. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 12/24/08. Signed Kyler Schroder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Dec 29, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431404.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545618. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christopher Patrick McKinley for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTOPHER PATRICK MCKINLEY** filed a petition with this court for a decree changing names as follows: Present Name: **CHRISTOPHER PATRICK MCKINLEY**. Proposed Name: **KATHERINE ELIZABETH MCKINLEY**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 26, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Dec 22, 2008. Endorsed Filed, San Francisco County Superior Court of California on Dec 22, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009, L#431403.**

NOTICE OF BULK TRANSFER. Secs. 6101-6107 U.C.C. Notice is hereby given to creditors of **Chao Li Tan**; Tranferor(s) whose business address is 211 Kearney St., San Francisco, County of San Francisco, Sate of California, that a bulk sale is about to be made to **Gimen Fung Hung Lau**, Transferee(s) whose residence is 211 Kearney St., San Francisco, County of San Francisco, Sate of California. Said property is described in general as: All stock in trade, fixtures, equipment and good will of that Restaurant business known as **CHINA FUN EXPRESS** and located at 211 Kearney St., San Francisco, County of San Francisco, Sate of California. Present all claims at the address shown below not later than December 22, 2008. The bulk transfer will be consummated on or after the 22nd day of December, 2008 at Tsao-Wu, Chow, & Yee, LLP, 685 Market St. Suite 460, San Francisco, County of San Francisco, State of California. So far as known to the Transferee(s), all business names and addresses used by Transferor(s) for the three years last past, if different from above are: N/A. **Publication date:December 24, 31, 2008, January 7, 14, 2009. L#431301.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Guillermo Onate. CASE NUMBER: PES-08-291876. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of GUILLERMO ONATE. A Petition for Probate has been filed by: **ALBERTO TEMIS-TOCLES ONATE** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **HECTOR CARMONA** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102, as follows: January 27, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Nov 24, 2008 by Gordon Park-Li, Larrisa Lotson Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: LEONARDO DRUBACH; 1534 Plaza Lane, #341, Burlingame, CA 94010, TELE: 650-873-4955. **Publication date(s): Decmeber 31, 2008, January 7, 14, 2009, L#431405.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545581. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Mwamba Wamwamba for change of name. TO ALL INTERESTED PERSONS: Petitioner **MWAMBA WAMWAMBA** filed a petition with this court for a decree changing names as follows: Present Name: **MWAMBA WAMWAMBA**. Proposed Name: **EVEREST MWAMBA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on Dec 9, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431204.**

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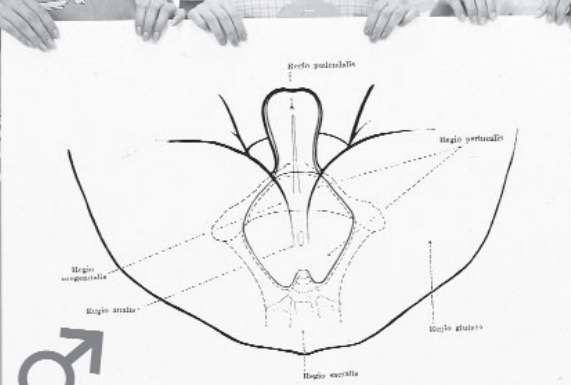
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ARIES

March 21-April 19

In the world of grown-ups, humor is about playing with words or finding lightness in heavy issues. It is not about being the class clown. This week a mature approach to what's funny will do you some good.

TAURUS

April 20-May 20

Close out 2008 right! Take stock of all you've done and pat yourself on the back for your accomplishments. Then gaze toward what you'd rather look away from, whether it's your relationship to the environment, your body, or the folks in your life. After that, make some changes.

GEMINI

May 21-June 21

Some people break up just to make up, but that's a whole lotta work. Better to change the dynamic between you and whatever person, place, or thing is causing you trouble. Save yourself the drama. If you don't want to fight, don't.

CANCER

June 22-July 22

She who knows not how to compromise shall find herself up shit creek without a proverbial paddle. Attune to nuance. Take a step back from what's bugging you and try to get some perspective. Adopt a balanced approach by avoiding absolutes.

LEO

July 23-Aug. 22

Taking responsibility for your life can be intimidating. You've got to isolate your needs and desires from your actions, and then take stock of the

gaps between them.

You can't even peek over someone else's shoulder, because your answers are bound to be different from the fool sitting next to you.

VIRGO

Aug. 23-Sept. 22

Never forget that thinking you're the worst is just as egotistical as thinking you're the best, Virgo. Judging others for conforming to a certain style means that you are lumping them into a group and ignoring their individuality. In other words, watch out for projecting your bad vibes onto all that you survey, as the self indulgence makes you feel worse.

LIBRA

Sept. 23-Oct. 22

With Pluto forming a square to your constellation, it's time for big transitions. Change or be changed, Libra. The universe is talking revolution for you, and whether you choose to dance, fight, or hide, the revolution is a-comin'. Appraise your situation clearly and be willing to let go of attachments you've outgrown, no matter how much you like 'em.

SCORPIO

Oct. 23-Nov. 21

That overused yin/yang symbol actually resonates with lots of folks for good reason. It is supposed to describe how every light casts some shadow. You're to find the lessons or opportunities in what, on the surface, looks to be a bad deal. This won't cancel out the crud, but will help to make sense of it.

SAGITTARIUS

Nov. 22-Dec. 21

Don't offer more than you can give. This week is all about communicating realistic offerings in a kind way. If you know you're not into something that means a lot to others, find a way to say so without trashing their interests. Being unapologetically clear isn't the same as being mean. Soften your message.

CAPRICORN

Dec. 22-Jan. 19

It'd be easy to get distracted and let overwhelmed feelings turn into straight-up avoidance, Cap. Instead of focusing on the thorny stem, why not smell the pretty rose? Let your fertile mind open to the petals of possibility in front of you. And while we're working this floral metaphor, it wouldn't hurt you to consistently keep up your garden.

AQUARIUS

Jan. 20-Feb. 18

You've been bested by your own damn self. Your fight to stay superior and invulnerable has come to bite you in the ass. Take a good look at your ego to see if you've acted in ways that make others feel minimized. You've got to start opening up to others.

PISCES

Feb. 19-March 20

All the optimism and good luck in the world won't do you much good without a plan. You need a pencil and paper (or a laptop and a word processor) to write your autobiography, no matter how many chapters you pen in your mind. Make some decisions and take action. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.



New news, old year

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Readers:

It's been a crappy but interesting year in sex news, which, when you really think about it, could describe just about any year you care to look at. One of these stories is probably my favorite sex/science news ever, at least since we found out that female ejaculate comes from the bladder, not the tiny Skene's glands along the urethra. Oh, and there was the study that showed that men who identified as bisexual were not actually aroused by images of men having sex, and the correlation of lesbianism with finger-length ratios...

My first story is actually an old one (most of the datelines for it on the Web are from 2003), but it did just land on my desk again, so I thought I'd take this opportunity to report that performing fellatio does not reduce the risk of breast cancer by up to 40 percent in women who swallow at least twice a week. As Snopes.com points out, the presence of experts such as "Dr. Len Lictopeen" on the "CNN Health" page that makes the rounds ought to serve as a hint that the page was spoofed. Sorry, fellas.

So what else do we have? Medscape published a rundown of penis news titled "Penile Size and Penile Enlargement Surgery: A Review," which was mostly unstartling (urologists think surgeons should have a good reason before performing penis enlargement procedures, many men are dissatisfied with the results, etc.), but my favorite take-away was this one: after linear regression analysis, there was no statistical correlation between stretched penile length and shoe size. So now you know.

New Scientist published an article I wish I'd read back when I was answering phones at San Francisco Sex information, where questions about sex, calories, and weight loss (or gain, in the case of fellatio-performers who worried about calorie content) were common. "Nope, sorry," I'd assure them, "You're not going to lose weight that way (300 calories an hour is an optimistic but common estimate), but it's good for your general health, so off you go." But now it appears that prolactin, the hormone that not only induces lactation but promotes maternal feelings and rises after orgasms achieved during intercourse — although (apparently) not through other acts — may also play a role in maternal and paternal weight gain. And since prolactin levels rise after sex, some researchers are investigating the obvious conclusion: sex makes you fat. And while they don't ask this question, I will: is "fat and happy" really such a bad thing, given the alternative?

Meanwhile, there actually is evidence that sex, especially morning sex, really is good for what ails you. Among many other and

better-known benefits, it has been shown to raise levels of Immunoglobulin A, (IgA), the microbe-slaying antibody, and thus might help you fight infections.

All of this is well and good, but I've been remiss in not reporting sooner the headline that really captured my attention: "G-Spot Caught on Ultrasound! Elusive Organ's Existence No Longer In Question!"

Not that I questioned it. I was (and still am) continually irritated, however, by the constant references in the media to the G-spot's possible apocryphal-ocity. While merely insisting that something is there cannot make it so (I am, for instance, still an atheist), this denial of the lived and reported experience of millions of women (and many of their partners) is and was uniquely galling. But now we have this story, reported as a bit of a yay/boo/yay by our friend, *New Scientist*:

Yay: Emmanuele Jannini at the University of L'Aquila in Italy discovered clear anatomical differences between women who claim to have vaginal orgasms — triggered by stimulation of the front vaginal wall without any simultaneous stimulation of the clitoris — and those who don't.

Boo: Apparently, the key is that women who orgasm during penetrative sex have a thicker area of tissue in the region between the vagina and urethra, meaning that a simple scan could separate the lucky "haves" from the "have-nots."

Yay: Even better, Jannini now has evidence that women who have this thicker tissue can be "taught" to have vaginal orgasms. Ultrasound scans on 30 women uncovered G-spots in just eight of them and when these women were asked if they had vaginal orgasms during sex, only five of them said yes. However, when the remaining three were shown their G-spots on the scan and given advice on how to stimulate it, two of them subsequently "discovered" the joy of vaginal orgasms. "This demonstrated, although in a small sample, the use of [vaginal ultrasound] in teaching the vaginal orgasm," Jannini says.

I knew it! I've been teaching for years and years that internal sensitivity is, or at least can be, a learned response. I don't expect that ultrasound, which is expensive and literally invasive — if also harmless and painless — is going to become part of Everywoman's sexual fulfillment tool-kit, but how cheering is it to have proof at last? Good news in a bad year, right? Love, Andrea

Andrea is teaching *Sex After Parenthood at Day One Center* (www.dayonecenter.com), *Recess* (info@recessurbanrecreation.com), and *privately*. Contact her at andrea@altsexcolumn.com for more info.

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Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. [☎861416](#)

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Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. [☎270631](#)

ARE WE A MATCH?

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Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. [☎274570](#)

GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. [☎297207](#)

SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. [☎298795](#)

WANTING

SWF, 56, Swedish decent, Scorpio by nature. I enjoy fast cars, fast boats, and being packed on the back of a Harley. If any or all of what I've said should interest you please feel free to respond. [☎247003](#)

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PRETTY, CLASSY BLONDE

SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. [☎284885](#)

MY OTHER HALF

SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. [☎256424](#)

OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. [☎262074](#)

BEAUTIFUL GREEN EYES

Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. [☎263437](#)

LET'S HAVE FUN

SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoys reading, drawing and more. [☎265785](#)

KILLER SMILE

SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. [☎226295](#)

A SEXY PEACH!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! [☎276500](#)

TAKE A CHANCE ON ME

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WHATEVER HAPPENS

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DOMINANT ATTITUDE

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BUSY SANTA CRUZ GRAND-MOTHER

Attractive WWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. [☎965249](#)

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. [☎434857](#)

HII!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. [☎298476](#)

MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. [☎263705](#)

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. [☎943818](#)

COMPANIONSHIP

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I HOPE IT'S YOU!

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ONE GOOD WOMAN LEFT

Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. [☎281908](#)

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? [☎302310](#)

NURTURING WOMAN

Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. [☎301185](#)

LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. [☎301188](#)

READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. [☎299943](#)

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tall, slender WM who loves to pleasure large and lovely women with my tongue. If you like to be pleased orally, let me know [☎302220](#)

WRITER

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SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. [☎230241](#)

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SBM, 51, smoker, muscular build, very attractive, looking for SF, 25-50, to spend some time with and get to know. [☎302121](#)

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LET'S HAVE FUN!

SWM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. [☎272613](#)

OLDER BI-MALE

A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. [☎191269](#)

LET'S HANG OUT

SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. [☎271878](#)

> women seeking women

SENSUAL, CONSIDERATE WOMAN

BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. [☎276062](#)

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. [☎300954](#)

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. [☎299777](#)

GIVE ME A CALL

SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports & movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. [☎251637](#)

> three's company

MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. [☎753064](#)

BIM SEEKS COUPLE

I'll please you foils, but you don't have to please me! Interested in incorporating a BIM into your kinky times? Give me a call! [☎300456](#)

DARK CRAVINGS?

Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful, to share lots of adult fun times. [☎253133](#)

PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. [☎290906](#)

SHARE YOUR WIFE

AM, 5'4", who loves to go down on women, looking for a man who is willing to share his wife. [☎276001](#)

> tv/ts

TRANSSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! [☎300076](#)

FUN TIMES

SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TSs, for good times and more. [☎251435](#)

> friends/activities

EROTIC COMPUTER

Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. [☎802472](#)

LET'S GET TOGETHER

Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for friends in the SF area. [☎264868](#)

SEEKING LADY FRIEND

Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. [☎300798](#)

LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. [☎135477](#)

> kinksters

I'M WHAT YOU NEED

Loving, sexy, open-minded man with strong libido and desires, seeks , passionate woman to share in adult good times and new pleasures. [☎250762](#)

CUM GET IT!

30-year-old BM, 5'11", 210lbs, handsome, fit, looking for fit bottom/bubble butt A+ for hot encounters. You won't be disappointed! [☎227487](#)

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